APR 14 1919

VOGUE

ring Fashions
Number

The Vogue Company
CONDÉ NAST Publisher

March 15 · 1919
Price 75 Cts

MARMON 34

The Choice of France

In the hour of peril when the French motor car factories were engaged in war work, France, the birthplace of the modern motor car, turned to America for help to supply her great army staff with means of reliable transportation. France knew what she wanted—reliability, endurance, speed and ease of riding.

We consider it the highest endorsement that in this crucial time the French governmental motor experts chose the Marmon 34 as the American product **suited to their needs.**

Every Marmon owner may well consider this a tribute to his judgment.

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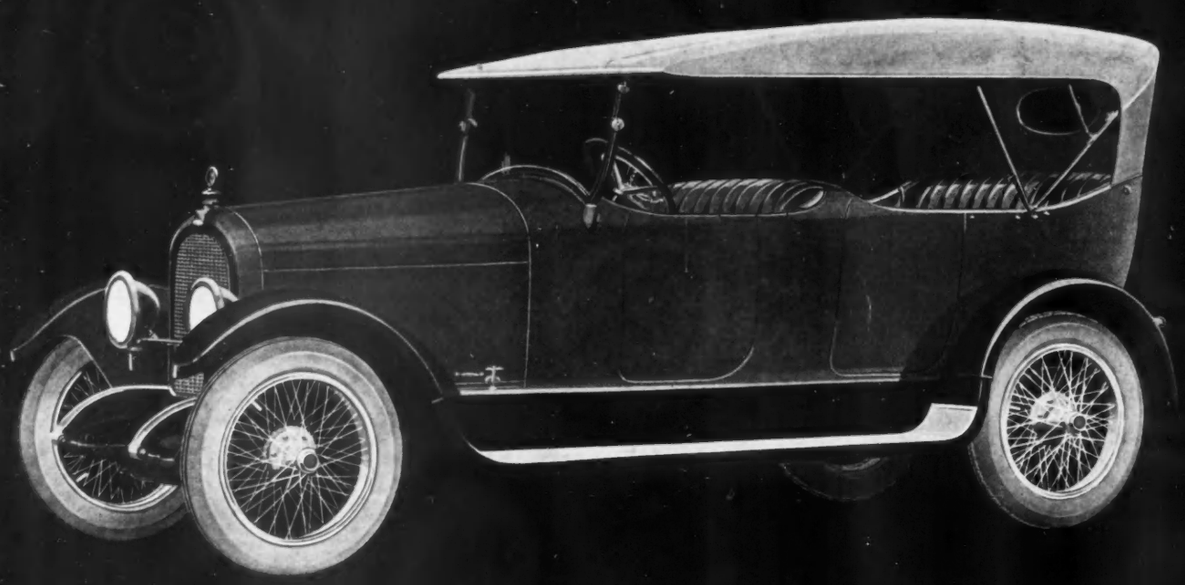

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FUTURIST

Woman's Modern Undergarment

OFFERINGS, AT THE BETTER STORES, IN KNIT UNDERWEAR DEPARTMENTS

Among the boudoirs you hear it whispered: "Futurist!" *comme ça;* ..... "Milady's daintiest undergarment!"

It has the languorous caress of eiderdown.

It is worn under the corset where it is soft-fitting as the petals of a rose.

Futurist comes in filmy Crepe de Chine, Batiste, Nainsook, Marquisette, Mull Combination, Silk Mull, Crepe Combination and Jap Silk—to suit your fancy, in flesh or white.

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Established 1893

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Vol. No. 53, No. 6
Whole No. 1115

WASHINGTON ESTABLISHMENT
J. M. Gidding & Company's contribution to the establishments of the NATIONAL CAPITOL – where the wives of the Worlds Diplomats turn for the apparel of International Gatherings.

PHILADELPHIA ESTABLISHMENT
VILLE DE PARIS – A bit of Paris transferred to the Quaker City by J. M. Gidding & Co.

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The most influential organization devoted to the development of International Fashions in America

Gidding representatives have returned with all the worthy models from the recent Paris Openings which together with Reproductions and Original Gidding Designs will be shown exclusively by their own establishments in various cities.

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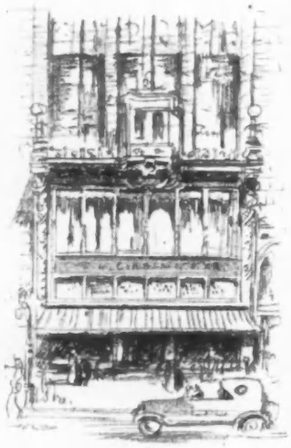

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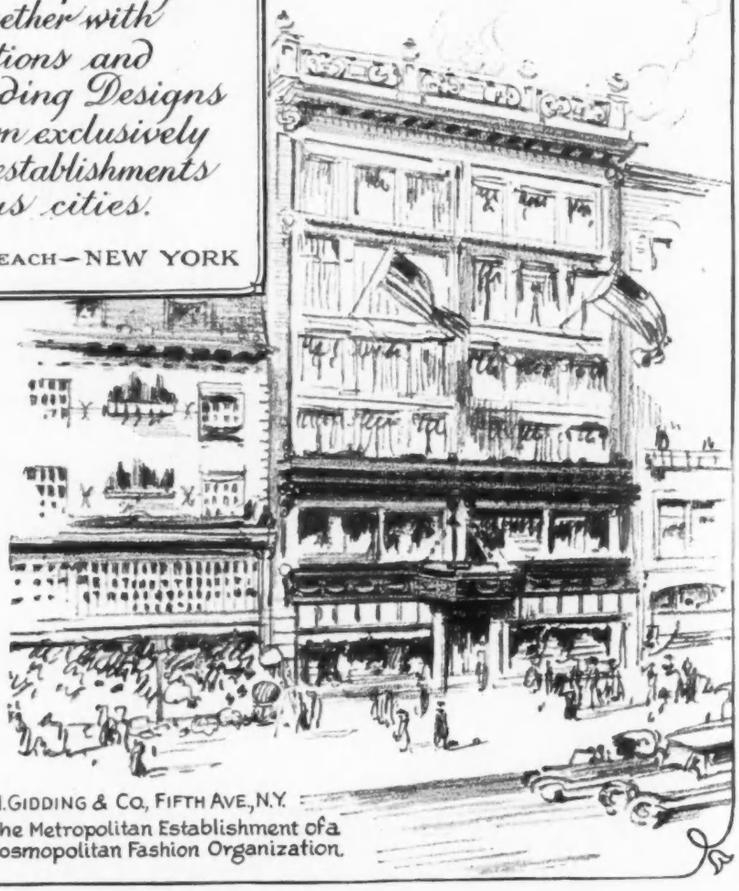
"The Store Beautiful" the mecca of the well dressed women of the Middle West.



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Women's Spring Tailleurs of Unsurpassing Chic

Inimitable Originations and Replicas of French Models Emphasizing the Charm of the Straightline Silhouette

No. 164—*Three Piece Composé Costume Suit* of beige or navy wool tricotine and metallic striped black fibre silk tricolette, an *exact* replica of a Bernard model, when the straightline coat, which is slashed under the arms, ornamented with buttons and button holes, is removed, a complete costume is revealed, a peasant blouse of tricolette, and a tricotine skirt. **225.00**

No. 166—*Stunning Composé Suit* of navy, grey or black silk fibre tricolette and silk duvetyn in matching color, straightline coat of tricolette, shawl collar, waistcoat and under sleeve of duvetyn; new instep length skirt of tricolette with V-shaped panel of duvetyn. **98.50**

No. 168—*Three Piece Costume* of fibre silk tricolette, in navy or walnut; draped cape coat with "wrap around" collar and half sleeves, lined with contrasting colored satin which flashes to view at every turn of the wearer; smart one piece dress of tricolette; kimono sleeves, narrow tie belt, which re-appears in back as a big flat bow; skirt draped in back. **195.00**

No. 170—*Tailleur Suit of Wool Tricotine,* in navy or beige, with softly draped collar and cuffs of silk fibre tricolette, emphasizing the beauty of youthful lines and hand-tailoring; panel coat with an *entirely* new belt arrangement; all seams finished with hand-tailored self cording; draped panel skirt. **135.00**

AMERICA'S SVPREMACY
IN TAILORED APPAREL
IS BEST EXPRESSED IN
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Models
SHOWN BY THE RECOGNIZED
FASHION ESTABLISHMENTS
OF EACH PROMINENT CITY
IN AMERICA
SPRING COLLECTIONS
NOW ON VIEW

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The Specialty Shop of Originations

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Of the Usual Distinction and Refined Simplicity

ESTIA—Of crepe de chine, georgette crepe sleeves, decoration of ribbon flowers *14.75*

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Cap of "Symphia"—Cream net and frillings of lace, wide moire ribbon and flowers *9.75*

ODIL—Gown of meteor, square draped chiffon sleeves, silver girdle *29.50*

Cap of "Odil"—Bandeau of cream net and lace, ribbon flowers *8.95*

MADELEINE FINDS A WAY

It's absolutely impossible to get the right effect with a gown if one doesn't begin with the corset. A "good" corset isn't enough. It must be a corset designed for just the type of figure that will wear it; and for just the sort of occasion on which it will be worn.

"TALKING about the silhouette—my dear, did you ever realize that women must have gone round once trying to look like the Venus de Milo—as much as they could without doing away with dressmakers entirely! And then, when they'd been reincarnated for the thousandth time or so, they were all tilting those impossible little sailor hats over their pompadours, and being Gibson girls—with bicycles! And think of all the things they'd done to their poor figures in the meantime!

"No, of course we imagine we couldn't. But—there's something about a new silhouette that just *gets* you. When I saw this spring's, with that queer wriggly line from the hips to the knees in back, and all that fascinating drapery in front where I'd have sworn I couldn't possibly like it—

"I don't mind telling you I ordered a copy of the most adorable model I ever saw, and I could hardly wait till it came home. . . .

"My dear, I never had such a shock in my life. It was too terrible. It didn't look right *at all!* In place of that lovely sinuous line all I got was a sort of—er—spanked look! I stood this way, and I stood that way—and it only got worse. Was it because I was too *old?*—but I'm not—or wasn't I the type? Or did you have to be French to do it?

"I just sat down and gloomed—until the telephone rang, and it was Evelyn, and she was coming up for tea.

"When she walked in—she fairly floated—she looked *just* like Mlle. Parisys in that Vogue Forecast! And I knew she'd not been east of Long Island since 1914.

"For a while I just suffered. Then I took my courage in both hands—after all I did go to school with her—and I sort of whispered—

"'Evelyn—who—is your dressmaker?'

"'Dressmaker? Madeleine, you think that's what you mean. But you don't. You mean who is my corsetière.'

"That was the beginning. Next morning—Evelyn took me—I was standing in front of a mirror downtown in the most adorable corset of silk-figured brocade, laced in front, and cut up in the back in the cleverest way imaginable to give just that wonderful line! I could hardly believe my eyes.

"But wait. That isn't all. You know those new evening frocks with the astonishing backs—no backs at all? Well, the fitter showed me the cunningest brassière designed for wearing with them—like nothing you ever saw before, but *just* right!

I was so enthusiastic that I telephoned for mother, and she came right down and was fitted, too. No-o-o, it wasn't all altruism, dear. You see I was buying quite a bit, and—er—

"Mother got a corset, too, one for the mature figure, the fitter said. And she was so pleased she paid my bill—the corset and three brassières—without even reminding me of my allowance.

"One thing we both did look at, though, and that was the name of our find. And, my dear, if I die and go to Paris any time this year, it'll be written on my heart, like Queen What's-her-name.

"It's GOSSARD—the corsets and the brassières, too.

"The fitter told us we'd never have to worry any more, no matter what the silhouette did. The GOSSARD people designed the first front-laced corset, and they've kept ahead of the mode ever since. They have the best designers on the continent at work all the time, and—you really mustn't forget this, dear—you get the new silhouette absolutely automatically—just by always buying

GOSSARD

The older one gets, the firmer friend one must make of one's corsetière. This model in heavy white twilled material with pink brocaded flowers scattered through it is cunningly designed to give youthful lines to the mature figure.

Have you seen this wonderful little brassière of pink silk tricot, designed for the new evening frocks? It's cut away at the back, and there's a strategic bit of elastic between the ribbon shoulder straps that is worth its weight in platinum.

The new silhouette with the lovely sinuous line from hip to knee in back demands a corset cut after the manner of this flesh-coloured figured brocade model. Not only does one satisfy one's mirror and one's dressmaker, but, since the Gossard is the original front-laced corset, one achieves the acme of comfort.

Advertisement

Coin de Paris = Wanamaker's

Millinery

Handbags

Accessories

Blouses

Lingerie

Negligees

La Saison de la Victoire = Printemps 1919

The Coin de Paris will have the distinction, we believe, of presenting the authoritative modes for this first Victory Season. Not the early and undecided thoughts of the master designers, but the crystallized fashions that Paris herself will adopt. Our *premiere modiste Parisienne* and the collections which she has chosen are only now enroute from the French capital as this magazine goes to press. We shall not disclose what the modes are, but we shall whisper that they are among the loveliest in the history of France.

That the Paris modes should make their bow to America in the Coin de Paris at Wanamaker's, is as it should be, for this is the one genuine corner of Paris in all New York. Beside hats from the leading milliners of Paris, there will be lovely blouses, exquisite lingerie and negligées, unique handbags, and all the accessories that are dear to the beautifully dressed Parisienne.

Coin de Paris will build hats to express one's individuality as well as copy Paris models—at conservative prices.

We shall be glad to receive your visit.

John Wanamaker
New York

Radium and Beauty

Radiograph made by Radior Night Cream

A box containing Radior Peau de Velour (Night Cream) produced this Radiograph without the aid of an X-Ray machine. Nothing but Radium or an X-Ray machine will produce a Radiograph. This is actual, visible proof of the presence of Radium in Radior Articles as attested to by our $5000 Guarantee.

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Gentlemen: Please mail me a complimentary copy of your booklet, "Radium and Beauty." V. M.

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Address_____

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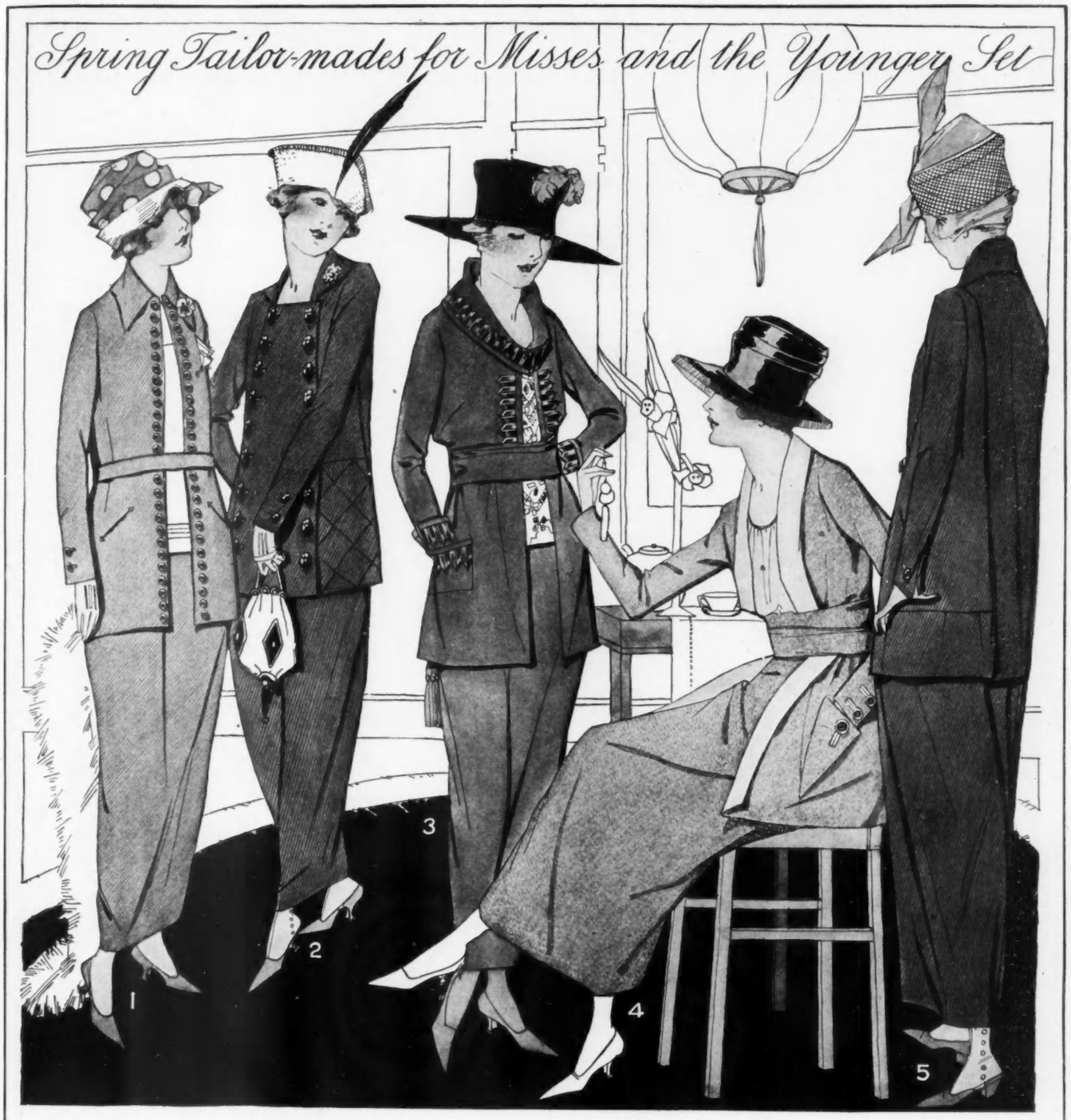

1.—Box-coat model of navy blue serge, worn with or without belt; vest of rose, tan or French blue pongee silk. $35.00

2.—Tailored Suit of Poiret twill, with large jet buttons; in navy blue, beige, rookie tan or black.....$48.00

3.—Tailor-made Suit of tricotine (adapted from a Lanvin model). Blouse coat with vest of period tapestry; in navy blue, beige, rookie tan or black..$75.00

4.—Tailor-made Suit of silvertone, in the more desirable shades. Duvetyn, in a contrasting shade, forms the coat-facing and the piping.....$65.00

5.—Tailor-made Suit of navy blue or black tricotine, with panel back.....$65.00

All of these garments may be obtained in sizes from 14 to 20 years

Mail Order Literature will be mailed upon request

B. Altman & Co.

Madison Avenue - Fifth Avenue, New York

Thirty-fourth Street **Thirty-fifth Street**

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"WOOLTEX" Tailor-made 3315

Springlike in every graceful line is this Misses' Cape of French serge. The taffeta collar fastens with one button. $25.00

"WOOLTEX" Tailor-made 2635

Utility is the watchword of this mixed gray merino twill coat lined with printed tussah. Four patch pockets. $39.50

"WOOLTEX" Tailor-made 2690

Cape Coat with pockets set directly below front opening. The back yoke effect has a row of silk stitching. $45.00

STYLE—FABRIC—TAILORING—*All Three*

THE simpler a woman's tastes and the surer her feeling for quality—the more certain she will be in selecting a tailored Coat or Suit. The Tailor-Made is nothing if it is not simple—thoroughbred. The lines clean; collar, shoulders, sleeves right to the last shade of distinction; fine fabrics and exquisite tailoring, which mean *enduring style.*

Here are some of the "WOOLTEX" Tailor-Made Coats for Spring which may well have your attention.

A leading fashion merchant of your community has them on display—examples of beautiful and enduring styles at moderate prices.

Illustrating too, that the "WOOLTEX" Label is indeed the mark of "that well-dressed look."

THE H. BLACK COMPANY, *New York, Cleveland, Paris*

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Misses Ladies
TAILOR-MADES
The H. Black Co
Cleveland New York

Your "WOOLTEX" Merchant will furnish you with a copy of "THE TAILORED WOMAN," that helpful little style magazine.

If you have any difficulty, write to us, giving us the name of your favorite store.

We will make it possible for you to see these Tailor-Mades and will send you "THE TAILORED WOMAN" direct.

Suits for Spring

which possess new beauty of line, and high quality, combined with typically moderate A. & S. prices.

Distinction

in style, fine materials, and hand-tailoring such as is found in more expensive models, join in making these suits most exceptional.

A—$47.50

Fine tricotine; navy or black; also with smart silk braid trimming. Sizes 34 to 44.

B—$47.50

New type box coat suit, in Poiret twill; navy, black, Copenhagen; vest of contrasting tricotine, embroidered. A belt gives a blouse effect. Sizes 34 to 40.

C—$47.50

Also of tricotine, a style with blouse back and new pocket; silk cable stitching on pocket and collar. Navy, earth brown and black. Sizes 34 to 40.

D—$37.50

Fine gabardine; silk braid emphasizes the slender straight lines. Navy or black. Sizes 34 to 44.

E—$37.50

Pencil-stripe men's-wear serge; silk braid edges collar, revers, etc. Semi-box effect in back. Black or navy blue. Sizes 34 to 44.

F—$37.50

Smartly plain tailored suit in black, navy, black-and-white checked. Sizes 34 to 44.

Mail Orders Promptly Filled

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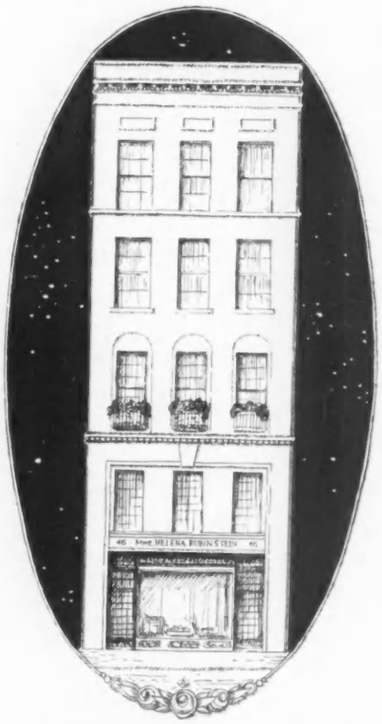

New York Beauty Headquarters
Rubinstein of Paris

FAMOUS BEAUTIES THEIR COMPLEXIONS *and* MME. RUBINSTEIN, *of Paris*

IT is impossible to think of these three apart, for Madame Rubinstein has treated the complexions of more famed Beauties than any other woman in the world.

Madame Rubinstein is the "Miracle Maker" in Beauty Culture. Her House of Beauty in Paris, London, and New York, where this beauty work is carried on, are the magnets for every woman who craves for Beauty.

If you are in despair over the sallowness of your skin, its unsightly, open pores, over blackheads, shine and oiliness, freckles, lines and relaxed sagging muscles you should come to Madame Rubinstein. She can do for you what she has done for those famous beauties. She can make your complexion beautiful also, either by direct treatment at her Maison de Beauté, or by showing you how you can care for it, under her guidance, at home.

Madame Rubinstein is the first Complexion Specialist who has taken into fullest account the differences in complexions, that what is right for one skin is wrong for another; also that what is right for a certain skin at one period of time is not right for it at another. She has made up accordingly her

Valaze Beauty Preparations in Sets

A Special
$5
Valaze Beauty Set
For Young Girls and Young Women
Who are troubled with freckles, muddy skins, dryness, including a complete set of beautifying preparations, Valaze Beauty Foundation Cream, the latest Parisian novelty, Valaze Crushed Rose Leaves, a new and unusual form of rouge, and Valaze Powder (for either dry, oily, or normal skins).

A Special
$5
Valaze Beauty Set
For Young Girls
Who are suffering from acne, pimples, blackheads, or greasy skins.

Special At $10 Valaze Beauty Sets For Women From 30 to 45 and from 45 to 60
A SET for dry, muddy, wrinkled skins: A SET for relaxed and sagging muscles, double chins or thin scraggy necks: A SET for oily, blotchy, overflushed complexions.

Twelve of the famous Valaze preparations have been chosen for these sets from which Mme. Rubinstein will select a set best suited to your needs. If you are unable to make a personal call, send a description of your skin and approximate age, together with the remittance to cover and the requisite preparations will at once be sent you. Any one of the preparations may, of course, be purchased singly. They are as follows:

Valaze Beautifying Skinfood which should form the basis of all beauty building. It restores, stimulates and preserves the skin, warding off wrinkles and freckles, and all looseness and flabbiness of tissue. Price, $1.25, $2.25, $6.50.

Valaze Skin-Toning and Anti-Wrinkle Lotion, the companion preparation to be used with Valaze Beautifying Skinfood. It tones and braces the skin, preventing wrinkles and making for more rapid results. Price, $1.25, $2.50 and $5.50.

Valaze Cleansing and Massage Cream, the most efficient Skin Cleanser known, especially to be used for skins inclined to dryness. Price, $1.00, $1.75, $3.50.

Valaze Roman Jelly, that does away with baggy throats, relaxed and sagging muscles of the cheeks and chin, and smooths out wrinkles around the eyes and temples. Price, $1.50, $3.00.

Valaze Blackhead and Open Pore Paste refines coarse skin texture, removes greasiness, blackheads, and reduces enlarged pores. Price, $1.10 and $2.20.

Valaze Liquidine, to be used in connection with Valaze Blackhead and Open Pore Paste. It is a remarkable preparation that will cure the most obstinate case of "over-moist," shiny complexion. Price, $1.75, $3.00.

Valaze Balm Rose a marvellous weapon against the effect of sun, wind and cold, preventing reddening and roughening, and soothing the most sensitive skin. It should be used where a normal rather than extremely white look is desired for the complexion. Price, $1.65, $3.00.

Valaze Eau Qui Pique, a powerful preparation though guaranteed to be absolutely harmless to the most sensitive skin, for obstinate crows-feet, unbecoming brown patches, faded appearance, obstinate freckles. It awakens an immediate quickening of the skin's activity. Price, $3.00, $6.00.

Valaze Beauty Foundation Cream, the latest Parisian novelty. It instantly whitens the skin on face, neck and arms, making a wonderful foundation for powder. Price, $1.00, $2.00, $3.00.

Valaze Crushed Rose Leaves a new and unusual form of rouge, blending so softly and naturally with the skin as not to betray the slightest trace of artificiality. Price, $1.00, $3.50.

Valaze Complexion Powders for dry, normal, or greasy skins, Mme. Rubinstein being the only Complexion Specialist to distinguish in the use of different powders for different kinds of skins. Price, $1.00, $1.50, $3.00 a box.

Valaze Eyelash Cream for staying the falling of eyelashes and eyebrows and promoting their growth —at the same time darkening them. It is absolutely non-injurious. Price $1.00 and $1.50 a jar.

Mme. Rubinstein's little booklet "Concerning Her Valaze Beauty Treatments and Preparations for Home Use" is ready for your reading, if you will call or write for it. (If you write enclose six cents for postage.)

MME. HELENA RUBINSTEIN

46 WEST 57th STREET NEW YORK
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SOUND confidence born of satisfaction and absolute recognition of our style discernment. On this mental attitude of earliest *Lord & Taylor* patrons is built *Lord & Taylor* eminence of today. Our dominance comes as a natural consequence of ninety-three years of catering to a clientele of discriminating women.

This workmanship and discrimination which have earned us our position of prestige are happily exemplified by the models here illustrated. Each one is a revelation of *Lord & Taylor* price moderation.

Mail orders are filled promptly and with the same careful attention that would be shown you in person.

Lord & Taylor

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7. An exact copy of a Jenny model, with its soft Satin skirt interpreting the new low drape. Exquisitely trimmed with Georgette crepe and beads; navy, tan and henna. Sizes 14 to 20. **$49.50**

8. Smartest of spring suits in fine navy or black serge. Its jaunty youthfulness is emphasized by a white pique detachable collar over the deep lapels. Belt and novelty pockets are trimmed with bone buttons. Sizes 14 to 20. **$35.00**

8A. Modish hat of Horsehair Straw, draped with novelty scroll veil, in black or any desired color. Ciré ribbon band and bow. **$25.00**

9. A box-coat suit of navy Tricotine, smartly trimmed with black silk braid. Over collar is of fine faille Silk. Sizes 14 to 18. **$39.50**

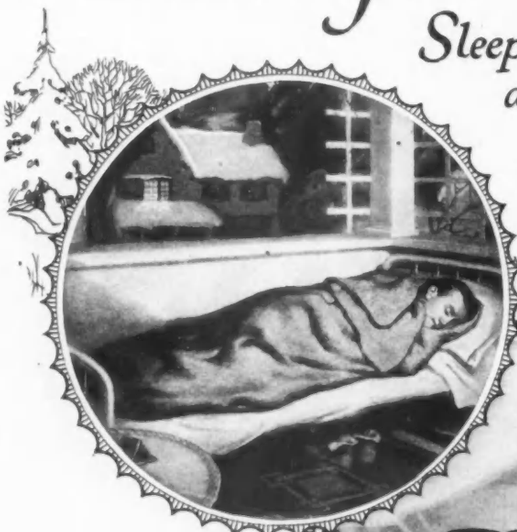
9A. A very youthful dust color hat of lace Straw trimmed with a wreath of little colored apples and faced with flame-colored Georgette crepe. **$25.00**

10. Distinctive navy serge street dress. Pleated Georgette crepe forms the dainty little vestee. Sizes 14 to 18. **$29.50**

10A. A picturesque hat of midnight blue Porcupine Straw faced with Victory red; tulle veils velvet poppies that match the facing in color. **$40.00**

Health for You in the Open

Sleep Out of Doors in Your Own Home, at the Camp, when Touring, spend the Sailing Days on Deck. Kenwood Outdoor Comfort Products will keep you healthfully warm, give you Outdoor Comfort



Kenwood Sleeping Bags are made from clean long-stapled wool with a soft nap on both sides.

They are 84 inches long and 68 inches in circumference. Securely sewed within 28 inches of top; patented flaps close gap. Weight 4½, 6 and 7 pounds. Color Forest Green.

ABOUT twenty-five years ago, when the healthfulness of outdoor sleeping was recognized by the medical profession, the first Kenwood Outdoor Comfort Product was designed, made and sold. As outdoor sleeping passed through the transitory periods of a fad and began progress towards an almost universal health-habit, the demand for Kenwood Sleeping Bags grew. They gave such satisfaction and proved to be so comfortable that we were asked to design and make other articles, as good as our first product, for other out-of-door uses.

Kenwood Outdoor Products now comprise a complete line—sleeping bags for use in the home, camp or on the trail; sitting-out bags for outdoor schools, sanitoria or on one's own piazza; automobile robes, steamer rugs, etc.

Pure, fresh air and sunshine are recognized as the greatest of tonics and health restorers. Outdoor living imparts new life, restores energy and nervous force. It revitalizes the entire system. Kenwood Outdoor Comfort Products make life in the open pleasant for the most sensitive man or woman.

Kenwood Outdoor Comfort Products are light, comfortable and warm. They are made of *pure wool*—clean, long-fibred, strong, new wool that gives warmth without weight. Kenwood Outdoor Comfort Products are scientifically designed, particular attention being paid to making them large and roomy so that the user will be comfortable without feeling cramped. And every article bearing the Kenwood label is expertly made—twenty-five years of experience is behind each product.

Write for Booklet—"Outdoor Comfort"

This booklet has been prepared for the discriminating purchaser who will be satisfied only with articles of the highest quality. It illustrates, in colors, the various uses of Kenwood Outdoor Comfort Products; illustrates the various Kenwood Products, describes and prices them. It will be sent, without charge, on request.

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Leading sporting goods dealers and department stores sell Kenwood Outdoor Comfort Products. If no dealer in your city carries them, we will supply you direct prepaying charges east of the Mississippi and as far west as St. Paul, Kansas City and New Orleans on orders farther west.

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AILSA
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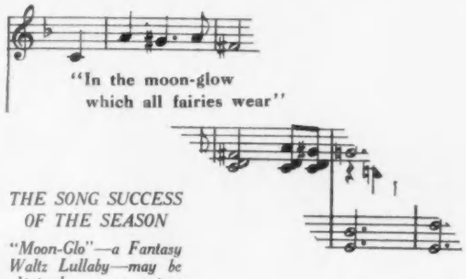

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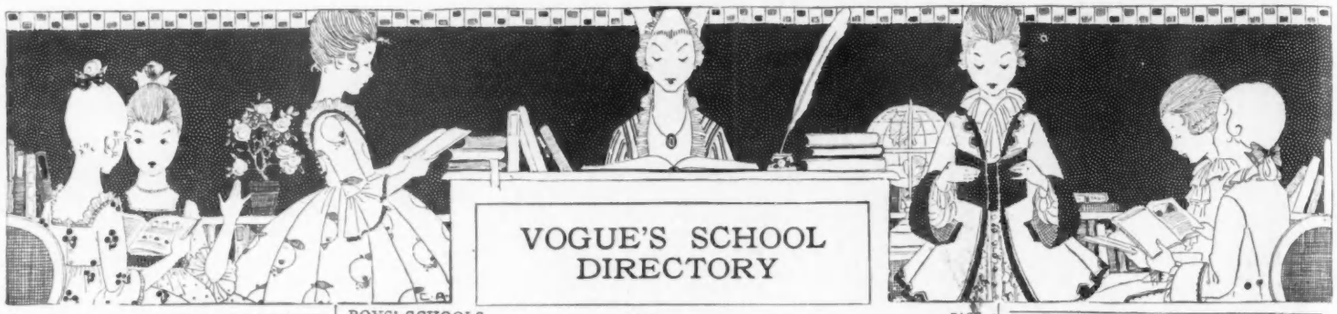

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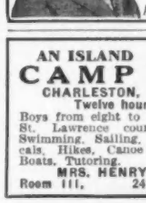

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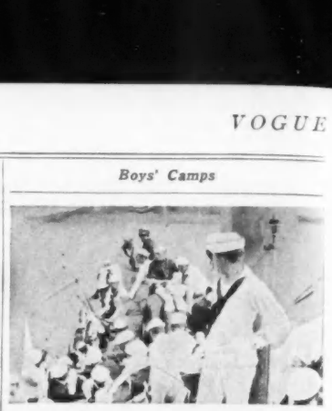

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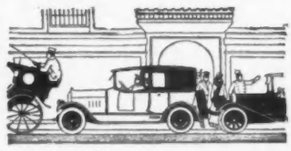

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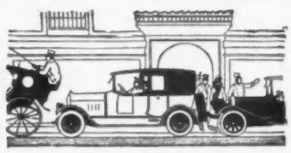

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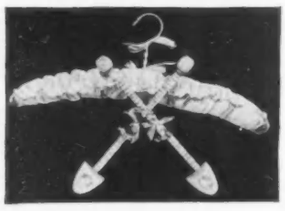

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A SMART EVENT IN THE DOLL WORLD

Photographs by William E. Gray

This doll is posing as a cover drawn by Helen Dryden for a millinery number of Vogue

And now these same covers have been taken up by the smart doll. They have, in fact, played an important part in the Doll Exhibition which was recently held at Sunderland House, London, and which was quite the most fashionable doll affair of recent years. Among those present were dolls dressed, arranged, or contributed by Queen Mary, Queen Alexandra, the Duchess of Marlborough, the Countess of Drogheda, Lady Lavery, and Mrs. Lloyd George. There were dolls representing prominent personalities of the war, army dolls, navy dolls, and war-worker dolls. There were dolls from all lands and dolls of all periods. There were baby dolls and lady dolls, rag dolls, and, of course, those historic characters who saved so many Parisians from German air raids, Nénette and Rintintin. There were dolls dressed to represent well-known actors and dolls dressed to represent well-known actresses. In fact, all the dreams of the nursery came true at this remarkable exhibition. And among the most attractive of all were the dolls which represented Vogue covers. Two of these are illustrated here, so that you may see for yourself how very smart and charming a doll may be when skilfully and exquisitely dressed.

Leyendecker drew the Vogue cover which this quaint industrious doll is representing

Why the Doll Exhibition Was Given

SOME time ago, Vogue covers began to play an important part in the life of the smart woman. They ornamented her knitting-bags, and these bags were sold at many bazaars, thereby raising a large sum of money for the Red Cross, in addition to the decoration which they furnished; they provided the subject for tableaux at entertainments given for charity, again proving profitable as well as charming; and they were an inspiration to new and daring lines and colour combinations in the costumes and hats of the smart woman. This exhibition was not, however, a purely social affair. All of the dolls were sold for the benefit of the Children's Jewel Fund, a fund which was organized by the Duchess of Marlborough and which has been increasing rapidly of late. And so, again, Vogue covers were able to be of assistance to a worthy charitable organization.

If you are planning to give an entertainment for the charity in which you are particularly interested, perhaps this Doll Exhibition may give you the very idea which you are looking for. It will be an affair which will bring unlimited delight to the children, but it may be made equally interesting to grown-ups. For the affair at Sunderland House proved conclusively that the doll is not exclusively a childish thing. There are countless delightful ways in which the dolls may be dressed, and if, at any time, you are in need of inspiration, just turn to the Vogue covers of the last few years and you will find a solution of your difficulties. The covers are so varied that you are sure to find the ones to meet your need.

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THE DUCHESS OF MARLBOROUGH

The Duchess of Marlborough has found a great deal of time, even among her many interests and her many war activities, to devote to the Children's Jewel Fund, which she organized and for which was given the Doll Exhibition at Sunderland House, described on the contents page of this issue. She has also been very active in the work among convalescent soldiers in American hospitals in London

PARIS DINES *and* DANCES *and* AWAITS *the* OPENINGS

Straws of the Moment Now Point to the Modes and Manners of the Restoration, That Period of Extravagant Gaiety After the Napoleonic Wars

"AH, hello! Is it you, Cecile? Are you dining with Mme. S—— to-night?"

"But how can I dine there, darling? It is so far to the Bois, and I haven't a motor or even a carriage. I am broken-hearted about it."

"I am in exactly the same situation, and I am grieved to death, for they say that Maurice is to be there and show all the new dances. I have an idea, I'll telephone to Pauline. Perhaps she would pick us up on her way, if she has her Uncle de K's carriage, as she often does. I will call you again and tell you what luck I have."

Some other day, at some other hour, perhaps the conversations which crosses those little wires, which, in these motorless days, are our closest connection with our friends will be more like this:

"Hello, hello, Jeanne, are you there? I wanted to tell you not to be anxious about getting to that dinner to-night. I have succeeded in finding two carriages, and I will send one for you. Then you can stop for Marianne, who will have Sybil with her. That may be a little crowded, but at least you will be sure of a carriage there and back."

Thus it is, day after day, the great question of all the hours is to know how, with the rain falling in unremitting torrents, we can transport ourselves to the homes of our friends and back again. For social life has indeed begun again, but the cab, the taxi, and even the private motor are still to seek. What can we do? We throw ourselves upon the bounty of any friend so fortunate as to have a motor, we crowd ten into a limousine intended for four, so that it looks like a private 'bus as it comes to deposit each passenger at her own door about three o'clock in the morning.

A MIRACLE IN TRANSPORTATION

The telephone service, of which we already complained bitterly, because it is a monopoly in France, has grown even worse through this pressure of calls. How is any one ever to get any one else, when every one is telephoning to every other one to know who is coming for her, whether she can offer a place in her carriage, or whether every one forgot, in making up that newest dinner party, that she has no carriage.

Yet the miracle is always accomplished, and somehow, a mere half dozen motors manage to deposit, almost at the same time, some hundreds of people who have come to dance the joy that victory has brought again to Paris. We no longer seek to understand it. We simply make ourselves as lovely as may be and trust to the fates to bring us safely to the dance.

And very beautiful indeed do we make ourselves in these days. This, perhaps, will sadly shock my neighbours across the Channel, for a friend of mine who has just come back from London, tells me that the Englishwomen will not even look at an elaborate toilette, that pearls never leave their cases, and that, though one may consent to dancing to entertain convalescent soldiers or bemedalled officers, one dances in a simple morning frock and—for all I know—in a travelling hat.

Ah, well, we, the resilient Frenchwomen, we dance in wonderful gowns of silk crêpe, heavy with embroidery, in gowns of flowered taffeta, over which fall, just as in the old days, great ropes or delicately slender strings of pearls.

The couturiers are in a bustle of activity. They agree that never have they had so much to do, yet their work is greatly complicated by the excessive cost of labour, for their workers ask three or four times the wage accepted before the war. Fabrics, also, are excessively costly, but the Parisienne must be gowned, none

TWO MODELS FROM CHANEL

This very long waist is a marked note in the mode just now, whether in tailleurs or such frocks as this of gold-embroidered taupe Georgette crêpe, which might grace one of those famous "five-o'clocks" which Paris bachelors are giving in their homes or in their studios

In this gown of silver brocade is embodied that tendency of frocks which gives us pause,—an alarming tendency to come down at the top and go up at the bottom. Not since the days of the Bourbons has the woman of fashion been visible so very far above her ankles

the less, and that in the smartest of costumes.

Dining at the Ritz, where the dining-room has resumed its familiar rose coloured lights, I see on every side beautiful women, beautifully clad in costumes no less distinguished and luxurious than those of the days before the war. Recently I saw there the Marquise de Polignac (formerly Mrs. James Eustis), wearing a gown of silver cloth, sleeveless and cut very low.

THE RITZ IN ROSE COLOUR

The Marquise de Jancourt, darkly beautiful as Persephone, was delightfully clad in a gown of black tulle with square décolletage, sleeveless and heavily embroidered in silver. Mme. Henri Letellier, who of late looks like a very young English girl, looked slimmer and taller than ever in a gown of black velvet, with a bodice which had no back at all, while the front consisted only of two points of velvet rising from waist to shoulder.

Sleeves? Not the sign of one.

A skirt? Oh, so very little, but the daintiest ankles, delightfully clad in silk of the very grey of the pearls about her neck. She wears no ornament in her hair which is very much waved in front and drawn back lightly to a knot very low in the back. Her sister, the Countess de San Martino, was wearing that evening a gown of transparent flowered crêpe; a very high girdle of silver brocade marked the waist, very high in front, and gathered in the back to form a Japanese bow. The coiffure of the Countess is very lovely, but it is of a sort which must be worn by a woman whose beauty, is, like her own, irreproachable. Her hair, so gracefully drawn back, is brought forward only over the ears, leaving the forehead bare, and this, with her eyes, gives a marvellous effect.

The Countess de Castries was becomingly gowned in a robe of silver tulle which showed the beauty of her arms. This gown, like most of the evening gowns which I see at present, had no back whatever to the bodice. Her hat, also, was very clever. It is a cloche, the brim of which comes so low that it completely conceals the face when seen from the side. Recently I have seen Lady Mackensi wearing a gown of black taffeta flowered in colour, very simply made, crossing in surplice fashion and with suggestions of sleeves which give the impressions of little cuffs that have wandered from their places. Her cloche, also worn very low over the eyes, is a black satin with two long sprays of paradise, one yellow, the other black. These are so long that they touch the arms on either side. She wears no gloves, of course, and about her neck are the seven strands of a most marvellous necklace of pearls, pearls which could be compared only to those worn by the Princess Rospigliosi.

The necklace of the Princess Rospigliosi has a history; it was given to Marie Mancini by Louis XIV and belonged, it is said, to Queen Elizabeth, before coming into the princely Italian family. Princess Rospigliosi is very beautiful, but I must admit that pearls of such wonderful quality centre the attention on themselves, and one is likely to lose sight of the woman in looking at the pearls.

HINTS OF THE RESTORATION PERIOD

I notice, although the form is not "Restoration" in any of the costumes which are being made and which I see all about, a tendency which definitely leads us back to that period of pleasures and fêtes. There are certain lines shown by these narrow skirts, a certain freedom of the corsage, and sometimes a bit of a long and narrow train which give me a sensation of having seen a "*Merveilleuse*." There is no detail, even down to the shoes,—so varied, so elegant, so much the "*souliers précieux*" of that period, which does not confirm this impression. Another very noticeable point is the fact that with these new costumes, the legs are shown as they have not been shown since the days of the garden of the Palais Royal.

I am wondering why I have never before suspected the fact, which is so patent now,

CHÉRUIT

For the Countess de Roche, the designer interprets the long-waisted lines in a blouse of crêpe de Chine surprisingly flecked with dashes of fringe made of twisted silk. Front and back of this blouse—a point worth noting—float free save for the slightly restraining girdle at intervals

WORTH

(Left) We remember the stately dignity, the distinguished magnificence so long associated with the Maison Worth, and then we rub our eyes and look at this frock which stops but just below the knees of Mlle. d'Hinisdale. If this be conservatism, what then are the "radical" frocks of Paris?

DOUCET

(Right) The Ritz has again resumed its rose coloured lights and with the lights much of its old-time brilliance. For London may still cling to war-time modes, but volatile Paris is dancing and dining in its gayest attire. Sumptuous black brocade and filmy black lace made the costume worn there by the Countess de Lubersac

BEER

The long and narrow train is still very much in use, and not infrequently it appears in pairs. The double train is here of cloth of gold, and the brief frock it dignifies is grey tulle embroidered in silver and gold over blue velvet

CHÉRUIT

This designer has originated a novelty in trains, a graceful affair which falls at the side of the frock and in profile is either a veil or a setting, as one will. Mlle. Jane Marnac wears it on a frock of rose velvet with strands of coral beads

that all women have beautiful legs. This has become a fact beyond question. Never before has the woman of fashion permitted herself so much liberty in crossing her legs. After dinner, when every one sits smoking in the great foyer of some exclusive hotel, the rôle of feet and ankles becomes vastly important. One might write at length of the wonderful shoes which add so much to the costume of Madame X. or the pearled or embroidered stockings which grace the fair ankles of her neighbour. I say "ankles" in a bravely general way, for, in truth, I hardly know in what terms to state how very far above the ankles it has become almost modest and wholly correct to be seen by the whole wide world.

It is said that the mode in Paris has no variety. That is true; one or two women, whose taste is excellent, choose at the beginning of the season a model for each hour of the day, and I must admit that they wear those same models all the season, varying them little save in colour. The Egyptian tunic is an example of this. I am still seeing the women who wish to be smartly gowned following this movement, originated, perhaps, by Madame Letellier, or Madame Arthur Meyer, or by the Princess de Broglie. In Paris, distinction in a woman is attained not by the form of her costume, but by all that she adds to it; by the variety of her footwear, by the fantasy of her coiffure, and by the charming fashion in which she wears her jewels and carries her fan.

Madame Hart appeared on a recent evening at the Ritz in black taffeta flowered in colours, like that worn by Lady Mackensi; she wore an enormous "American" hat with long paradise feathers laid flat on the crown. Madame de Berteux-Levingston, who lived in Washington for many years, was also present that evening and wore a long-waisted dress of silver crêpe de Chine, with a hat to match.

Chéruit, who makes chemise dresses in gold and silver, covers them this year with a second chemise of coloured tulle. Mlle. Cécile Sorel wore at a dance one of these chemises in silver lamé, partly covered with midnight blue tulle. The dress was loosely belted at the waist, or rather above the waist, by a very wide scarf of soft midnight blue satin, with one of the long ends hanging toward the front.

One of these chemise dresses, which was worn on a recent evening by the Countess de San Martino, was held up on the shoulders by strings of pearls. There was no corsage in the back; its place was taken by these pearls, a very lovely effect when worn by so lovely a woman.

Beer is showing a loose tunic, a model worn by

LUCILE

The draped skirt is still a factor in the mode, and who can say what its future may be? It is in such gowns as this in black charmeuse that it makes plain its derivation from the Tanagra figurines

The gown of to-morrow, is this, created for Miss Elsie de Wolfe to meet the desires of the woman of to-day, a frock which combines the grace of floating drapery with the virtue of suitability

Mlle. Calvat at the Théâtre Antoine. The sash, with its broad ends, is much like that worn by Mlle. Sorel and described on page 37.

A chemise of plain silver lamé, from Chanel, opens at one side on an underdress of gold lace and has a low belt, giving an excellent idea of the prevailing silhouette. The Countess de Salverte wore the other evening a jet chemise dress which is another example of this silhouette. Her dress was held on the shoulders by an imperceptible thread and cut very short, hardly half way to the ankle, while a band of rhinestones encircled the right ankle and flashed with a charming effect when she danced.

THE BACHELORS OF PARIS ENTERTAIN

There is a surprising new development in the social life of Paris to-day. Since the Armistice, the bachelors in the world of fashion have established the mode of having days at home, and they receive in the most charming, distinguished, and hospitable manner imaginable. Their rooms are full of flowers, they serve delicious food, the orchestra is well chosen,—in fact the most perfect mistress of a house could find no flaw. In the past, men have been satisfied to invite us to dinner at some fashionable hotel or to the theatre, but suddenly they have conceived the novel idea of receiving us in their own houses. The feminine world of fashion is delighted with this idea and not for anything in the world would the Parisienne miss the "five o'clock's" of Monsieur Vasconcellos, or of the Infant Don Luis of Bourbon, of Monsieur Antoine Salla, or Monsieur de Gaudarillas.

If one has friends among the artists, the pleasure is doubled, for one may see in their studios works well worth looking at. In the series of sketches which Jean de Gaigneron has shown this week, of a trip to Morocco, it is a joy to see the sensibility, restraint, and feeling for composition. The studio filled with flowers, the perfumed cigarettes, and the shaded lights of this temple of work all contributed to make us stand a long time before these burning horizons which are silhouetted against an oriental sky. Among these studies are some which give us a haunting suggestion of our beloved Italian Corots, which we have been unable to see since the war has closed the museums and which we seem almost to behold again in the canvasses of Jean de Gaigneron.

When these hospitable bachelors receive, not in studios but in their own apartments, one is given opportunity to see most magnificent rooms in Chinese decorations, in the style of the eighteenth century, or sometimes in a definitely modern key. There are magnificent salons discreetly lighted and differing little from those of a woman's house.

The Duchess de Grammont, whose type of beauty is so extraordinary, was dancing the other day at one of these at homes in a close-fitting chemise dress of Chinese pink charmeuse, with fringes that swung against her legs as she danced. These at homes "from five to seven," where there is dancing, have sometimes an intermission of songs by Marguerite Duval, or Lise Bertie, or character dances by Maurice, who is so well-known in New York.

Certain dresses this season are very long-waisted. The Jenny model in beige and maroon tussur, shown on page 39, with light tussur shows the line of some of these costumes, whether tailleurs or chemises, like that which Chanel shows in taupe Georgette crêpe, embroidered all over with designs in dull gold.

The suggestion of drapery which has been sponsored by several houses has had but a limited success. Women apparently do not wish anything to obscure the line of their silhouette which they choose to keep more slender than ever, and not even the most alluring of drapery tempts them from their straight and narrow way.

Bands of soft silk floating unconfined save by the three narrow girdles are the secret of the grace of this frock. Beneath, the cause of modesty is served by a long chemise of matching crêpe

A NEW KIND OF FROCK

Something really new in frocks is the dance frock recently introduced by Miss Elsie de Wolfe, and this frock is sketched twice at the top of the page. Not merely a new model, is this. It is, in truth, the frock of to-morrow, the very frock for which we were looking, just at this moment when spring is coming to make us weary of all the modes we know. It can not be placed as a return to any of the period fashions or the classic costumes to which we have turned so often.

There is, it is true, something of the unconfined grace of softly falling Greek drapery in these bands of silk which fall softly about the body in overlapping draperies which are joined by no seams and are confined only by the three narrow girdles at the waist. Yet by no possibility could we call this frock Greek. In the movements of the dance, these floating draperies give an indescribable grace to the figure.

J. R. F.

Sleeves? Not a trace of them. It would almost seem that the designers have taken as their theme the Parisienne's amazing grace of limb, so much and variously is it in evidence this season. Pale pink tulle over pink satin is girdled with green-edged black and white ribbon and flowers in roses at a second girdle

The Parisienne who has tea at home instead of at some of the novel five-o'clocks which fashionable bachelors now give in apartment or studio would enjoy such a tea-gown as this one of pink triple voile. Small pleats trim the gown, and the manteau of embroidered écru tulle gracefully follows the mode. Even tea-gowns as may be seen, follow the shortening tendency

MARTHE GAUTHIER

JENNY

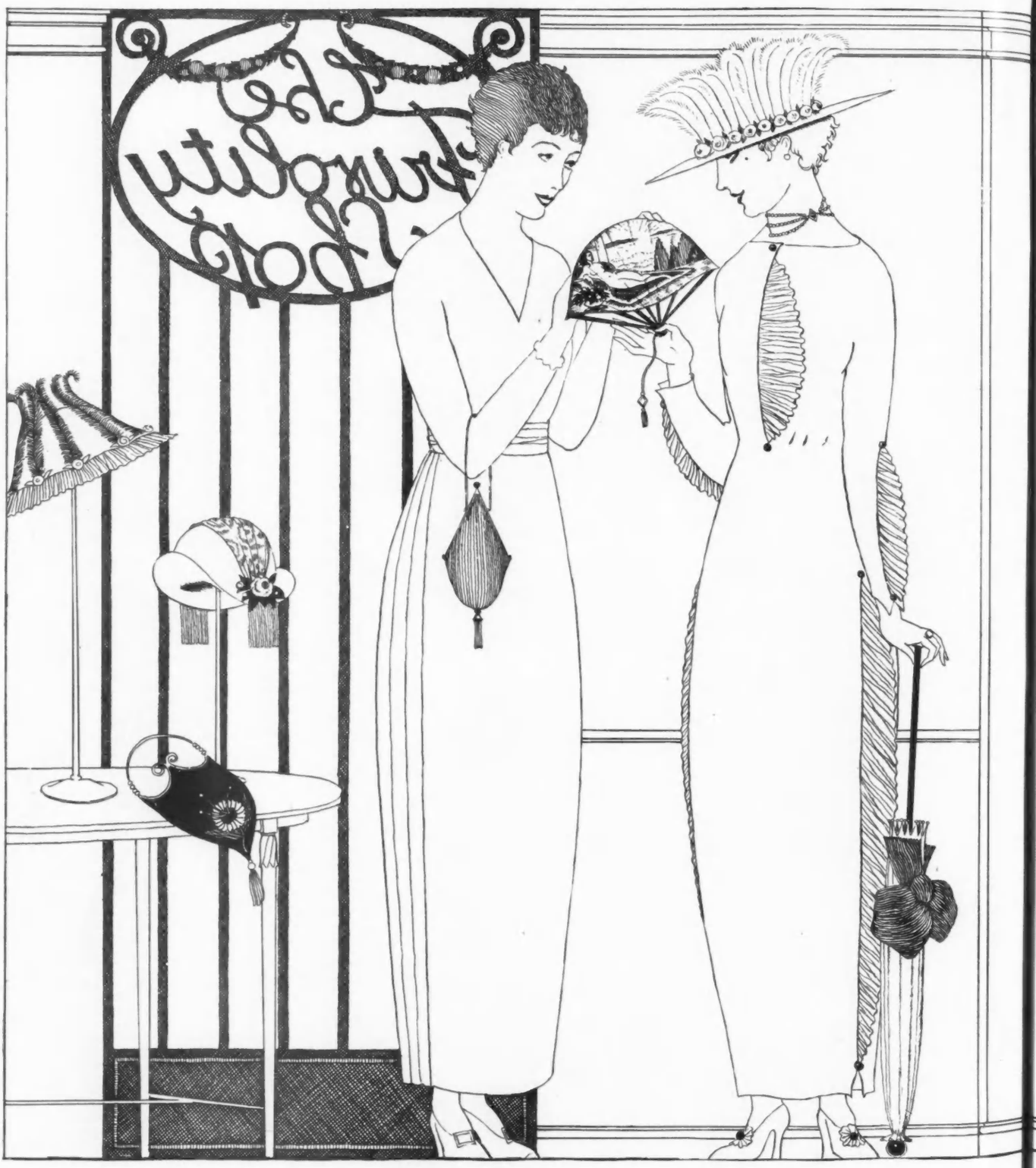
The low placing of the narrow belt in this typical suit of beige and dark brown tussur clearly marks the present trend of the waist-line. Though the jacket is cut generously, the narrowness and brevity of the skirt show the restraint of the mode. Piping of beige tussur down the jacket and around the skirt accentuate the characteristic features of both

BEER

Like a Japanese obi, the huge bow at the left makes a characteristic feature of this frock worn by Madame Calvat at the Théâtre Antoine. The coral coloured chiffon tunic, heavily embroidered in rose, coral, and silver, is worn over a coral satin slip which pauses on the edge of abruptness in length. The beret is the same shade

MARTHE GAUTHIER

"Toile d'avion" makes this frock, and it would be a hard-hearted aviator indeed who was not interested in the wearer. The squares of blue thread-work on waist and skirt, with touches of pink embroidery, which should further encourage flights of fancy, are enhanced by belt and sleeve ribbons of pink charmeuse



Paul Iribe has abandoned his imagination with whimsical glee within the world of parasols and hats. Fashion dares not toy carelessly with faces; she must create hats of every shape, this designer believes, and so he gives us capricious bonnets adrip with fringe, brims topped with formal feathers, anything, in short, that will accentuate the shadows of long lashes or the charm of a piquant profile

IT has always seemed to me that nothing is more interesting than to design the delicate objects with which elegant women surround themselves. These indispensable accessories of dress set off and show to advantage the whole costume. Above all, do they not give to fashion that *cachet* of personality which interests every woman who is anxious to preserve her individuality, even while she strives not to seem too different? Beau Brummel has expressed this when he said, "That which characterizes elegance is that it should not be remarked."

I dare not say that the accessories of dress are

PAUL IRIBE HAS DESIGNED ACCESSORIES WHICH PROVE THAT UNLIMITED CHARM MAY LURK IN SMALL DETAILS

A HAT, A PARASOL, OR A FAN MAY TURN A CONSERVATIVE FROCK INTO A COSTUME OF INDIVIDUALITY more important than fashion itself, but certainly they may shape the destiny of many a gown. Fashion is not as tyrannical, perhaps, as she would have us believe. If a certain outline is imposed, as for instance, the slender silhouette of the present season, at the same time a vast field is still left for the caprice of the imagination. Free from the rigidity of the decree of fashion, too, are all those fastidious little accessories of which I have spoken, since they are so diverse that they can be modified and varied almost without limit.

(*Continued on page 100*)

Nearest and dearest to the capricious heart of woman are the unreasonable little things. With canny wisdom, the designer here devotes his talents to creating these luxuries not only for the sake of the love woman bears them, but because he, the artist, knows the significance of a necklace rightly chosen, the hint of personality a fan may reveal, the mischief lurking in a provoking silken parasol

FASHION DRESSES BOBBED HAIR FOR EVENING

IT was the war which first made short hair so popular among women in Paris. As long as war activities meant a strenuous day with hours that must be rigidly accounted for, woman booted and belted herself for the sake of much trimness and more efficiency. Then, in order to simplify life even further, she cut her hair. Obviously one couldn't dash about in all sorts of wind and weather with fly-away curls, stray locks, or disarranged coils. There was work to be done which made every moment valuable, work which meant that one must never steal away to an obliging dressing-table between one engagement and another, for a few deft touches to loosened tresses. As long as the war lasted one did not need the elaborate coiffures which are demanded by formal affairs. Besides, most of the masters of the coiffure were fighting at the front, so that clusters of curls and the marcel wave were things of the past indeed.

PEACE-TIME COIFFURES

Life, however, is again changing, both on this side of the water and in Paris. With the signing of the armistice, the uniform, since its work is largely completed, is being gradually laid aside. Foot-lights are beginning to blaze as never before in countless theatres, drawing-rooms are flooded with golden lights, here, there, and everywhere, dances are beckoning their restless and lightly-slippered throngs. So that the boyish figure of Madame in khaki is being swiftly replaced by a panorama of women arrayed in the colourful rainbow of Parisian splendour. Over night, almost, it has been necessary to order quantities of gowns and hats, and, needless to say, the coiffure will play an extremely important rôle in this dramatic inrush of novelties and old-time extravagances.

Baron de Meyer

DAYTIME FASHIONS FOR BOBBED HAIR

Not that the vogue of wearing one's hair bobbed is past. Indeed, it seems almost to be increasing. For daytime wear there are any number of simple ways of arranging short locks, almost as many as there are for long. One of the most simple and charming methods is shown in the photograph at the top of this page. The hair is first waved and then brought back smoothly from the forehead, and is held with a barette or fancy pin. One can easily vary this style. For instance there is the bang that can be fluffed across the forehead with an air unmistakably French. Or, if one's face is doll-like and a bit piquant, one can dare the finger curl arrangement, but that is a little more difficult and requires more time. When the hair is quite straight, the permanent wave is the most satisfactory solution, and with short hair this method of curling and waving is particularly effective. One New York hairdresser has made a specialty of permanently waving bobbed hair and has devised a great

The young girl may wear bobbed hair for formal evening occasions as well as during the day time; but for evening it may be rather more elaborately dressed. Here the hair is shown loosely waved, drawn back in a soft low puff into a barette, and allowed to break out into the "irrepressible curls" of fiction. The marcel wave or the permanent wave produce excellent results in bobbed hair if it is not naturally curly; posed by Helen Hayes

Convenience and beauty lie in the thick braid, placed horizontally across a lady's brilliant eyes, and leaving the rest of the hair arranged simply. One need not wear the braid under a hat all day, but in the evening it can be very deftly adjusted to the short daytime coiffure, giving to the eyes shadows and mystery

SKETCHED COIFFURES BY ANTOINE, PARIS

PHOTOGRAPHED COIFFURES BY LUCIEN, NEW YORK

The French coiffeur has here overcome the handicap of bobbed hair which must be arranged with dignity for a formal affair. The short hair is gathered to the top of the head, and where it ends a twist of hair is added, loosened above the right ear and drawn negligently across the forehead to join itself at the back

variety of attractive ways of arranging it.

It is the evening coiffure that presents the great problem. How can one be stately, formal, and dignified as to head-dress when one has, really, the locks of an ingénue? One is not fond of using false tresses, you say? What, then, is to be done with the short hair so becoming and appropriate for the uniform, so naïvely out of place with the formality of the black velvet dinner gown? Only a few favoured women, after all, can appear in the satin and jewels of the dignified nights at the opera wearing the ingenuously bobbed coiffure of a Florentine page. For those women whose locks have not yet had time to grow to their normal length, the simple coiffures shown on these pages for evening will be an inspiration.

WAYS OF DRESSING BOBBED HAIR FOR FORMAL OCCASIONS

How unexpected is the arrangement of the hair in the sketch shown at the lower right on page 42, where the irregular roll loosens itself above the ear. Or what could be more interesting and startling to a world tired of conventional braids and puffs than the crest of hair shown in the sketch at the top of this page, crowning a negligently wavy mass arranged low on the neck. In profile this crest looks like a helmet; viewed directly it resembles an audacious panache. And the cleverness of the coiffure shown at the lower left of page 42, lies in the convenience and beauty of the thick braid of false hair placed straight across the eyes, leaving the rest of the hair arranged quite simply. Charm and practicality unite themselves in this dressing, for while one need not wear the braid under a hat all day, in the evening it can be deftly adjusted to the ordinary daytime coiffure. Like the brim of a becoming hat, this braid gives to the eyes shadows and sudden mystery.

To the world that is continually hunting for something new it is particularly satisfactory to come upon this original and bewitching way of doing the bobbed hair. A section down the middle of the head is cut shorter than the rest of the hair and curled so that it ripples back from the forehead like the crest of a helmet or a little dancing flame

ADDED CURLS AND PUFFS

To give the effect of a coiffure quite as formal as any which is the result of piling high long hair, one can follow the arrangements shown in the photographs at the bottom of this page. The short ends are tucked in skilfully at the sides and back, and clusters of added curls or puffs are piled high on the head. The result is altogether lovely. Moreover, the effect is charmingly stately and gives one the assurance that her hair is arranged in a manner suitable to the stateliness of magnificent jewels and a train. For after all, is it not true, after Madame has worked, she must play, and to play one must first of all be beautiful? An added curl here, perhaps, a coil or braid shining across a white forehead, a magical twist or puff or wave—and one is smiling into the mirror at a face strangely fair, touched delicately with airy grace, with piquancy, with allurement.

DEMEYER

Baron de Meyer

The short-haired lady sighs of an evening for the superior things long hair can accomplish, but not in vain, for a skillful hand can gather up her short locks, a few bright curls can top her head, and her coiffure rivals the most artfully piled long hair

The longest hair could not hope to accomplish a more stately or more fascinating coiffure than these short locks have achieved with the aid of deft fingers to pin them neatly in and soft puffs to give the graceful height an evening gown demands

MODELS FROM STEIN AND BLAINE

After all, there are moments and moods which nothing but a tailored suit will satisfy, but, this season, a tailored suit may be as individual, as feminine, and as altogether charming as a lovely frock. This model is of navy blue tricotine, and its loose box-coat has an unusual scarf collar with two long ends that may be worn as one's fancy prefers, while its slightly barrel skirt has a black satin sash that ends in two long tassels. It is worn with a white cashmere blouse with emerald green embroidery that does delightful things to the front

A suit with a decided preference for the country or for fine mornings in town has chosen crushed raspberry as its delectable colour and homespun as its practical material. The combination proved so delightful that it scorned any kind of trimming except a bit of deep wool fringe to swing becomingly at the end of the panel of homespun that began as a collar and ended as a scarf. This versatile affair may hang demurely at the front, as in the sketch, or drape about one's neck and form a snug protection against a chilly spring day

This new spring suit of navy blue gabardine argued wisely that, since a draping at the front was so successful for a skirt, it would be an excellent idea to try it on a coat. As a result, when this straight box-coat buttons itself, the lines of the skirt are repeated, and the effect, as any one can see, is twice as good. There is a high snug collar that buttons to one's ears to keep one warm; there are straight loose sleeves that stop above one's wrists to keep one cool; and there is an embroidered vest of white batiste to make one dainty and crisp

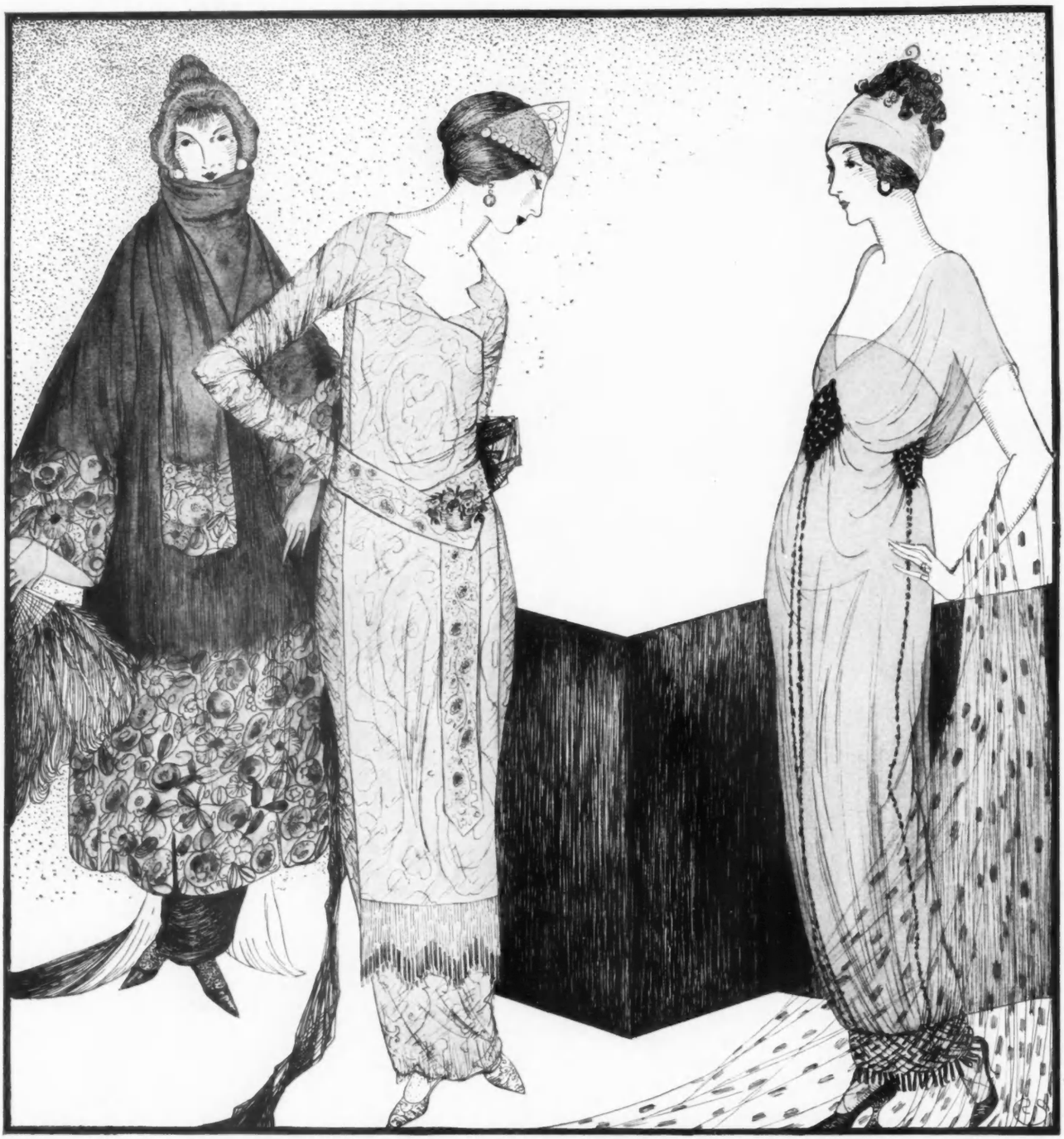
THE COLLARS OF THE NEW SPRING SUITS BUTTON HIGH ABOUT ONE'S EARS, DRAPE SOFTLY ABOUT ONE'S NECK, OR HANG GRACEFULLY DOWN ONE'S BACK

Navy blue gabardine, black moire silk, and tucked white organdie, are three of the reasons why this tailored one-piece dress makes one want to own it as speedily as possible. But there are other reasons, too. For instance, there are the folds that make a smart drapery on the slender gabardine underskirt, the smart circular moire over-tunic, the sleeve that begins with gabardine, turns into moire, and ends in a puff of organdie, and, of course, the organdie blouse with its frill, its high collar, and its sedate row of little buttons on the front

It's of sand coloured gabardine, top and bottom, and of café au lait batiste in between, and it is plainly to be seen that these materials were fated to be companions—so becoming is each one to the other. Black silk embroiders the batiste in a large design above the soft wide satin girdle and on the loose three-quarter length sleeves, and a bit of the embroidered batiste edges the round neck. The waist, blousing slightly over the wide girdle, gives almost the effect of an Eton jacket and has a distinct yet simple charm of its own

A one-piece dress, by utself, has certain limitations, but a one-piece dress, chaperoned by a cape of its own, is ready for almost any occasion, at almost any hour. This one, of chestnut brown tricolette, has a plain bodice with long tight sleeves, but makes up for its simplicity in a draped sheath skirt with a large embroidered medallion on one hip and a narrow loose panel that ends in embroidery and a fringe. The tricolette cape, to match, suggests a boxcoat at certain angles, and, at others, is frankly a cape of soft becoming drapery

STEIN AND BLAINE HAS DESIGNED THESE SIX MODELS WHICH SHOW CLEVERNESS OF DETAIL AND NEW COMBINATIONS OF SHEER FABRICS WITH WOOL MATERIALS



Deep as the purple of a single violet, is the shimmering taffeta that unexpectedly reveals a lining of shining gold tissue. There is no way to fasten oneself into the cloak but to wind the stole about one's neck and let it hang down the opposite side. Great bands of embroidered flowers in gold, violet, and Chinese blue circle the sleeves and bottom. Beside it is a slender golden lady, who might have stepped from a Russian print. The foundation of her dress is gold lace, covered in front and back by panels of gold brocade that resemble glorified peasants' aprons and are finished by gold bead fringe. The girdle is copied from a Russian priest's stole, and into the gold are woven bright silk threads. The basket of flowers, the tight sheer sleeves, and the original neckline are but additional charms of a gown that is contrived to enchant. Quite in contrast is a vivid emerald satin frock, softly veiled in black chiffon. It takes its silhouette after three medallions of jet have been placed at the waist. Long lines of jet beads drip into a band at the bottom

LONG SLENDER LINES, BRILLIANT COLOURS HARMONIOUSLY COMBINED, AND MUCH USE OF JET, THE NEWEST OF TRIMMING, DISTINGUISH THE GOWNS DESIGNED BY ZAHRAH

DEMEYER.

Baron de Meyer

Crystal and jet are an unsurpassable combination. A gown of silver cloth has an overdress of black and white net. The white, which falls from shoulder to hip, is literally crystal, and from hip to hem hangs back net, coldly gleaming with jet. Strands of crystal drip from the shoulders into bracelets of crystal and jet. Black satin forms the drapery

A striking contrast of black and white satin makes a dress with a bodice of brilliants, which also drip from the shoulders to the waist line in back. The draped skirt has a short train. The Zahrah hat of black horsehair and straw braid is crowned by glycerine ostrich

Perhaps the skeptic might decree that blue satin with a wide inset panel of white produces too decided a contrast, but here the two have been cleverly drawn together by navy blue silk embroidery. A loose panel is lined in white and caught at the waist by a girdle

THREE GOWNS DESIGNED BY

MME. JULES SAMUEL DISPLAY

DARING COLOUR CONTRASTS

A mushroom turban from Maria Guy does the expected and conceals the eyes. It is of black liséré, fitting close to the head, and from the top flys a mighty bow of taffeta. But Talbot, just to prove the contrariness of fancy, has created a small hat of black grass cloth lined with green and set it well down—not over the eyes where all conventional turbans sit—but over the neck in back. On one side is a spurt of glycerine ostrich

Under the wide, slim, taffeta brim of this sailor from Reboux, a pair of eyes conceal their satisfaction with the world of hats, and well they might, for they are secure in the shelter of a hat of great distinction. It is entirely black and cut to such extreme thinness that the edge of both brim and crown seem to be no thicker than the two layers of heavy taffeta. The brim is cut at either side and growing from these slits are wisps of goose feather

HATS FROM BONWIT TELLER

LARGE HATS AND SMALL HATS HAVE ALWAYS INDULGED IN A PIQUANT RIVALRY AND

HERE AGAIN THEY PRESENT THEIR CONTRASTING CHARMS WITH DISTRACTING SUCCESS

Hats can be as capricious as they please this spring; they can flare where they are expected to droop, and droop where they are expected to soar, just so long as they do everything becomingly. Maria Guy has reverted to the tricorne shape in the hat sketched at the upper left. It is of black lisèré straw faced with taffeta and wears a fat pompom of burnt goose. At the left is a Reboux sailor hat, long at the back and front, and short at either side

It is shaped of black Milan straw, and the medium high crown sweeps out audaciously in a long brush of cock feathers. At the bottom is an afternoon hat from Georgette, in fine horsehair braid which gives the effect of thickness around the edge. One can glance out from beneath the long curves, knowing that two things hold the beholder's attention, two brilliant eyes beneath the brim, and above it, a slender glycerine ostrich feather tilted to one side

HATS FROM LITTWITZ

FRENCH HATS JAUNTILY TRICORNE IN SHAPE OR SMART WITH TAILORED LINES AND BRIMS OR BEGUILING WITH GRACEFUL CURVES TRUST THEIR FATE TO FEATHERS

Baron de Meyer

The coffee service is one of the jewels of the table. It is here of beautiful hand-wrought silver on a galleried silver tray. The cups are of Royal Worcester china, the lovely cloth of Belgian, Venetian, and Flanders lace; coffee service from Schmidt and Son; lace cloth from Mme. Kargère

THE GRAND FINALE OF EVERY FORMAL DINNER

With the Coffee and Liqueur Comes the Social Hour of Wit and Gaiety, and the Wise Hostess Looks to Perfection of Quality and Service

"HOW easy giving a dinner would be if one could only begin at the end," exclaims the young hostess who is faced with the problem of so seating all her guests as to assure an atmosphere of ease and gaiety through those sometimes fatal first courses. Fortunately this tension seldom survives the advent of the sweet, and by the time the coffee and liqueurs appear, the diplomat is leaning to the conviction that even a millionaire may appreciate bons mots, while the Russian general is filling out his chest in the firm belief that he is making copy for the charming novelist, who, at the soup course, was privately cursing fate for not putting the publisher at her right hand. At this happy moment, the success of the dinner is beyond question, and the host and hostess breathe a prayer of thanksgiving and resign themselves to enjoyment, also.

FROM COCKTAIL TO LIQUEUR

It was just this *mauvais quart d'heure* of every dinner which converted hostesses, even very conservative ones, to serving cocktails. But now, for various reasons, this appetizer is not served so frequently at smart dinners. The cup of tea with a slice of lemon, taken in the seclusion of the dressing-room, has become the fashionable bracer for both men and women who must dine but not wine too often.

But to return to the entrance of coffee and liqueurs at the end of a dinner; at the very small intimate dinner, where the women do not retire to the drawing-room, the demi-tasse and the liqueurs are served at the table. The coffee, needless to say, must be above reproach, having strength and aroma, fulfilling the demands of the old French saying, "*Noir comme la nuit, doux comme l'amour, chaud comme l'enfer.*" But the liqueurs to-day are not served as formerly, with a choice of at least three or four varieties, and the reason is very simple; they are almost impossible to obtain. The clever woman adapts herself quickly to existing conditions, however; when liqueurs fail, she gives originality to her dinner by departing entirely from the prescribed crême de menthe, apricot brandy, benedictine, and other favourites, and boldly serving something as unprecedented as Madeira in tiny glasses.

The guests at one such dinner were charmed with this innovation, especially as the Venetian glasses in which the Madeira was poured harmonized with the Italian drawing-room in all its shades of green, old parchment, and wonderful tones of leather. The coffee cups carried out the same scheme, and the dinner service matched a centrepiece in the same key, a quaint fruit bowl of an Italian ware with four tall candlesticks, holding large church candles of an old ivory tint, on a cloth of Venetian lace.

THE VANISHING LIQUEUR

Liqueurs are still served, of course,—for they are still obtainable in limited quantities—but with smaller choice and in smaller amounts, and this fact requires that much more attention be given to the service. The antique shops, as well as the modern ones, are being searched for unique liqueur sets; for, as one host said, "One might as well make the samples look as tempting as possible." French, Italian, or Spanish ware is the fad of the moment, and it must be chosen with

(Above) To the vanishing liqueur is accorded more and more sumptuous service. The service on the tray is of amber Venetian glass, and the bottles on the table are of heavy white glass; liqueur service from Ovington; bottles from Gilman, Collamore

an eye to what will harmonize not only with the house, but with the hostess herself, who, if she is clever, will plan her setting with a view to appropriate background.

There is one woman in town who is courageous enough to play up to her lovely white hair by affecting white brocade and pearls, and her table is unique in having as a centrepiece a huge crystal and silver bowl filled with sprays of rose geranium, while leaves that have apparently fallen on the table are reproductions in frosted silver. The entire service is of white china, crystal, and silver, and the finale consists of liqueurs served in tiny crystal glasses on frosted crystal stems.

So poetic and abstemious are these repasts that it seems possible that it will soon be smart to emulate the clever Marquise de Rambouillet, who had the courage to realize in her century that a crowd of women and men feasting did not constitute society; so heavy viands, wine, cards, and even music were banished, and

Baron de Meyer

The smartly correct waitress who is often the butler's assistant at even formal dinners, wears a severe black mohair dress and a lace-edged dimity apron. Sometimes she wears a little accordion pleated cap tied with a long black bow; uniform from Joseph

over a tiny cup of coffee or dish of tea, the most brilliant thinkers of the age assembled in her salon, where, amid repartée and rhetoric, the famous French salon began its famous career.

THE ART OF MAKING COFFEE

But until it becomes really smart to be deeply intellectual, the modern hostess will show her wisdom by choosing the best liqueurs and serving them at just the right temperature; while as to the coffee, which is more than ever *de rigueur*, the making of that is an art in itself and should be studied with care.

In spite of frequent assertions to the contrary, the value of coffee is recognized in all parts of the world. Coffee has won its place at the end of dinner by virtue of its actual value as a direct aid in the digestion and assimilation of food. The "good cheer" that is engendered by drinking good coffee is not merely a psy-

(Continued on page 102)

Gloves are now an accepted part of evening costume, but this distinguished grey-haired listener at the Opera sounded a new note in having her gloves of black suède and ending some inches below the sleeves

SPRING SENDS ITS ADVANCE-GUARD TO NEW YORK

With Two Opera Companies Contending for Favour and Costume Balls and Dances Again in Order, Society Takes Thought For Pleasure and Fashions Are Again Extremely Important

The clever wearer of this bandeau of rubies and diamonds and a white cockade, used her jewels as the theme for a lovely costume in ruby velvet

THIS year the opening of the Chicago Opera Company brought to the Lexington Theatre many of the people usually associated with premières at the Metropolitan. No matter how smart the audiences are, however, no one receives an impression of chic from the people who assemble in this exceedingly badly decorated auditorium. Few women appreciate the charm of white at night. It is becoming to both light and dark-haired women, and it is perfect for the white-haired woman. In the costume worn in the second act of "Gismonda," Mary Garden, who sang the title rôle, showed her understanding of the effect which a blonde woman can obtain with white. Her costume was a neo-Greek affair made of many superimposed layers of white chiffon which extended into flowing draperies at the side. About her fair hair was bound a broad filet of silver, and the only touch of colour in the entire costume was a great rosary of emeralds with a flat gold cross. One feels sure that every woman in the audience who is the possessor of emeralds decided that her next evening gown would be of white chiffon with somewhere the green of emeralds.

It is a wise woman who, possessing an unusual bit of jewellery, has her costumes designed to go with it. Obviously the theme of the costume of a dark-haired woman gowned in ruby coloured velvet was a curious head-dress which consisted of a bandeau of rubies and diamonds. The rubies were assembled at the front, and where the bandeau became narrower diamonds were used. At the very front, a high white cockade rose from an oval diamond ornament.

One of the very loveliest evening coats seen about New York this winter was worn on this same evening by a petite dark-haired woman with much vivacious charm. The upper part of the coat was of white net embroidered elaborately in mother-of-pearl sequins, and the lower part was of black net embroidered all over in jet which, in contrast to the somewhat casual design of the nacre embroidery, was applied in a conventional

(*Continued on page 98*)

At the Chu Chin Chow Ball, Mrs. J. Gordon Douglas escaped the watchful eye of the Costume Committee and appeared in a very simple gown of black chiffon with a floating panel at the back, weighted with velvet ribbon

The only substantial things about this evening wrap were its great collar and bands of taupe fox. It owes great charm of its dripping lines to contrasting black and white net embroidered in jet and mother-of-pearl

Strikingly new modes are still but little in evidence in New York, but hints of coming changes are seen in such costumes as this smart frock which was worn recently by Miss Lucile Baldwin at the Club de Vingt

© Underwood & Underwood

Freed from war's restraints and worries, society betook itself early to Palm Beach and there became remarkably gay. Immediately above in the photograph are Mrs. George Kingland, Mr. Le Grand Cannon, Mrs. Pierre L. Barbey, and Dr. George Dixon

© International Film Service

Sheltered from the glare of sun on white sand by the grateful shade of a beach umbrella, is a group composed of Mrs. Harry Payne Bingham, Mrs. Theodore Frothingham, junior, Mr. Archibald P. McIlwaine, Mr. W. Wilcox, and Mr. Theodore Frothingham, junior

© International Film Service

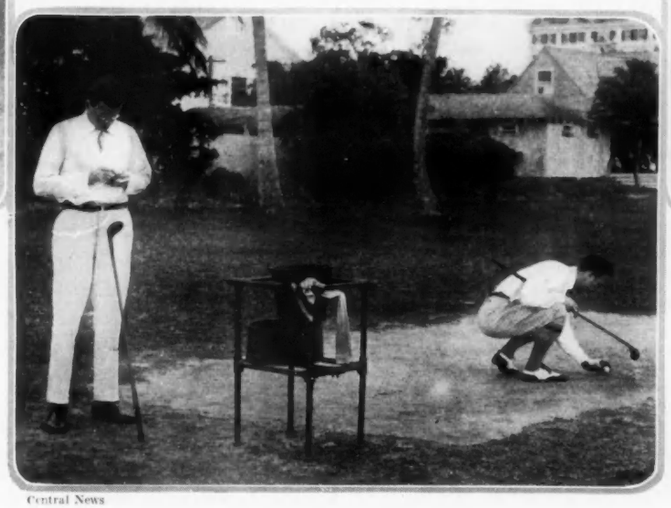
Miss Betty Pierson is the daughter of Mr. J. Frederick Pierson, junior. She and her sister, Miss Suzanne Pierson, are popular members of the younger set

(Above) Mr. and Mrs. Frederick H. Prince, junior, of Boston, who are enjoying sunny days at Palm Beach, were among the earliest arrivals at this popular resort

(Below) Mr. Harold Vanderbilt and Mr. Theodore Frothingham, junior, were among the contestants in the Golf Tournament, held for the benefit of the Red Cross

© International Film Service

Here goes Billie Burke to her morning swim in the ocean. She is having a delightful rest at Palm Beach before returning to the Famous Players in the spring



Central News

SOCIETY ENJOYS ITSELF AT PALM BEACH

THE FIRST POST-WAR SEASON IS A GAY ONE

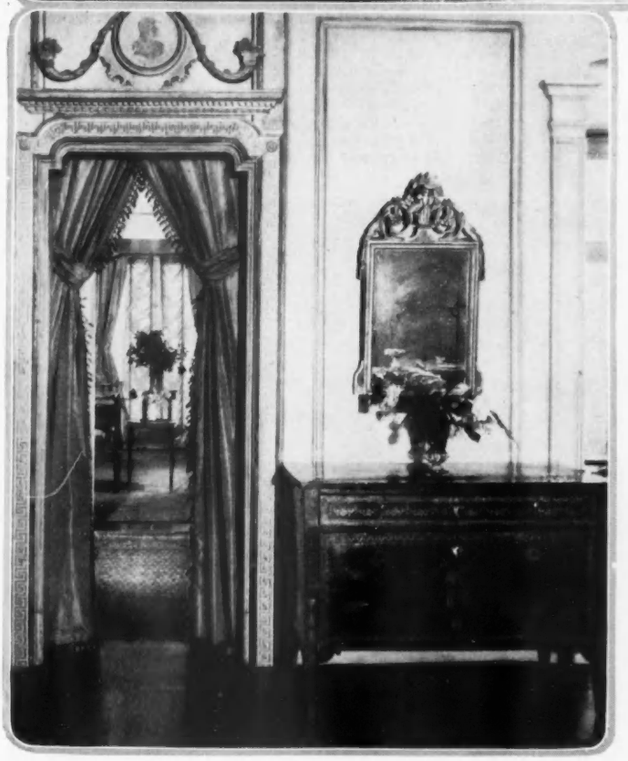
(Below) Though Lewis says hats will be almost violent in colour, he creates a meek little turban of quiet brown chenille straw with a softly draped crown and no brim to speak about. It swoops up in back and has wings of brown feathers on opposite sides of the crown. Many nice things have happened to this hat, but perhaps the nicest of all is being worn by Patricia Collinge who is now playing in "Tilly"; from Bruck-Weiss

(Below) Lanvin made a bonnet along Directoire lines and hoped it might find just such a head as Patricia Collinge's to rest upon—and fortunately it did. The liséré straw of navy blue is swirled around with ribbon to match and meets in front with the biggest, fluffiest bow a small person ever carried. The brim, realizing how much it might conceal, considerately turns up—just a little—all around; hat from Bruck-Weiss

Baron de Meyer

Now that the time of uncompromising military caps has become only a shuddery past, women turn with eagerness to the big hats of their heart's desire. Emilie Lea, of "Glorianna" fame, has chosen one of black satin with a brim narrowing in front and turning up in back. Around the crown are ribbons, black and raspberry of hue, ending in a gigantic butterfly of black, lined with raspberry—one of the newest colours; from Wanamaker

BUTTERFLY BOWS AND WINGS ARE POISED LIGHTLY ON THESE HATS FOR SPRING



Charlotte Fairchild

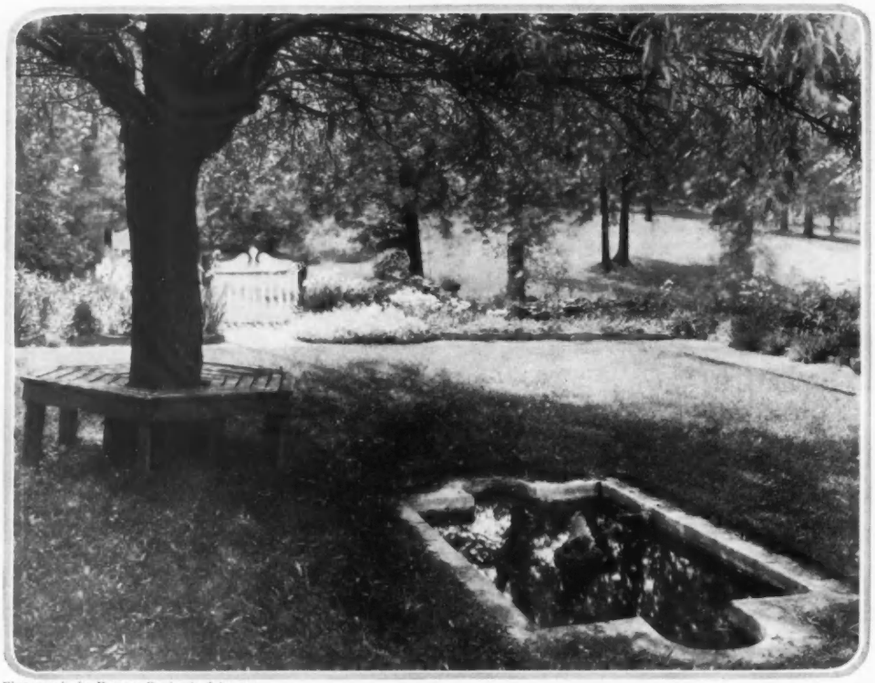
(Above) A New York decorator, Mrs. A. Van R. Barnewall, has created in her apartment this unique "jardin d'hiver" with a black and white marble floor and stucco walls. Beyond it lies the "jardin d'été," a brick-walled outdoor garden with old fieldstone flagging and a seventeenth-century stone fountain. Between the living-room and the gardens is an iron grill, and a bit of treillage, ivy covered, curves over a little eighteenth-century lead figure fountain

(Right) At one side of the "jardin d'hiver" is an old iron grill which owes its delicate grace to the French Renaissance, and from beyond the leaded window comes a mysterious glow. The "jardin d'hiver," with its stucco walls, its bits of lovely old iron, and its green growing things, is full of suggestions for small hallways and picturesque nooks in courtyards

(Left) The decoration for the living-room was inspired by an old French Directoire doorway of antique green and dull gold. Apricot coloured taffeta curtains, edged with a fringe in apricot and salmon, are caught back at an unusual angle, giving a vista of the dressing-room and bedroom. The Directoire commode has exquisite inlay

JAMES E. CASALE, ARCHITECT

IN THE HEART OF NEW YORK IS THIS UNIQUE APARTMENT WITH ATTRACTIVE GARDENS



In the centre of the sun-bright garden, overhanging the concrete pool, an English willow casts its broad cool shade. Every other year, in March, this willow is decapitated and the result is the most charming, gnarled, old-French looking willow imaginable

Photographs by Frances Benjamin Johnston

THE GLORIES OF A SPRING GARDEN

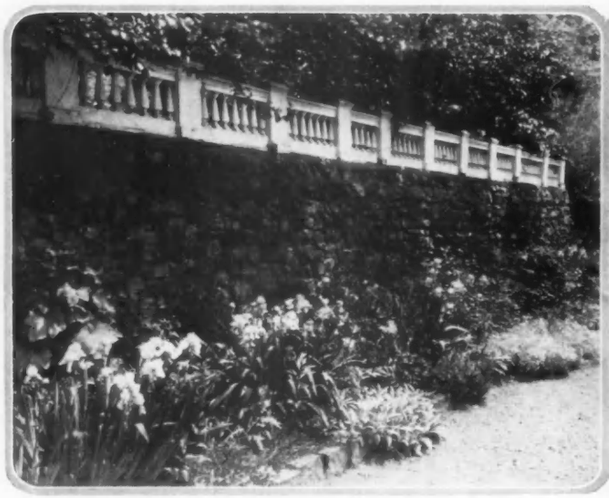
Out of a Desert of Stumps and Briars There Grew the Lovely Garden of Mrs. Robert Carmer Hill

THE garden at Beechgate is eighteen years old now. It started under difficulties, as most interesting gardens do, and evolved slowly into a delightfully secluded suburban garden.

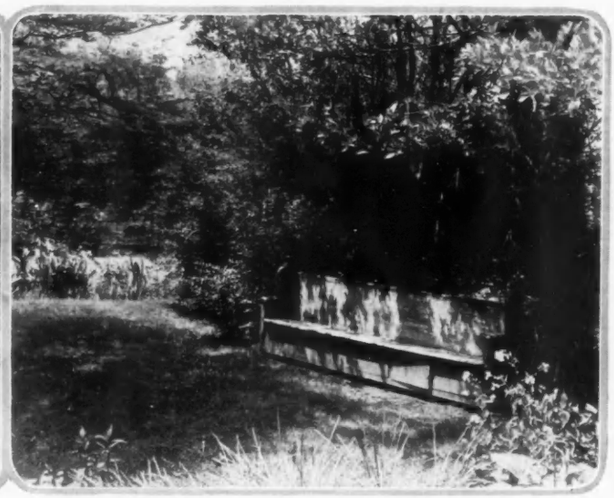
When the long-cherished plan for a real garden was at last to be realized, it appeared that there was no spot in the four acres of hillside where a garden could be placed; the only level space at the foot of the hill were given to vegetables. There was, however, a terrible desert of briars, stumps, and gravel directly back of a neighbour's house and at an angle of forty-five degrees. This entailed a great deal of grading, five feet deep in some places. Quantities of rock were taken out and were utilized in a high retaining wall between the garden and the neighbour's backyard. The wall, which faces south, was placed three feet inside the property line so that a thick shrubbery of lilacs, syringas, and tall poplars could be planted as a flowering screen. This wall is seventy-two feet long and eight feet high and is surmounted by an old wooden balustrade, an heirloom which had originally surrounded the "Captain's walk" on the top of the family homestead.

The formal garden is seventy-two feet by forty and is surrounded by a privet hedge, which is planted two feet from the flower border, so that the hungry roots of the privet do not rob the flowers' larder. As the grading had been so deep, the soil that was left was an impossible combination of gravel and "hard-pan." Every border, therefore, had to be dug out to the depth of three feet, the bottom filled with ashes, stones, and rubbish for drainage, and refilled with the original top soil, and many extra loads of meadow loam, into which was mixed pulverized limestone and well-decayed manure. In consequence of this rich mixture, during the first two years, the larkspurs were seven feet high and all the other flowers were colossal. Now, however, they have resumed a normal growth. Every three years half of the borders are dug up and the ground re-trenched and the plants reset.

Outside of the hedge through the little "clicking" white gates, stretches a wilderness of semi-wild plants and shrubs, which is called the "garden improper," in contrast to the enclosed garden



On the south stretches a retaining wall surmounted by an old wooden balustrade, an heirloom from the family homestead. Above its top, lilacs, syringas, and poplars toss their sheltering screen of leaf and flower



In the "garden improper" is an old church pew, shaded by an enormous wistaria vine. Good sermons are still to be heard from its comfortable depths, as one sits looking into the flickering shadows of the garden

On the south is a series of rounding terraces where iris is planted. The brilliant purple and white on the upper terrace is broken at intervals by flowering crabs. At the foot of the terraces blue Siberian iris makes a vivid dark streak

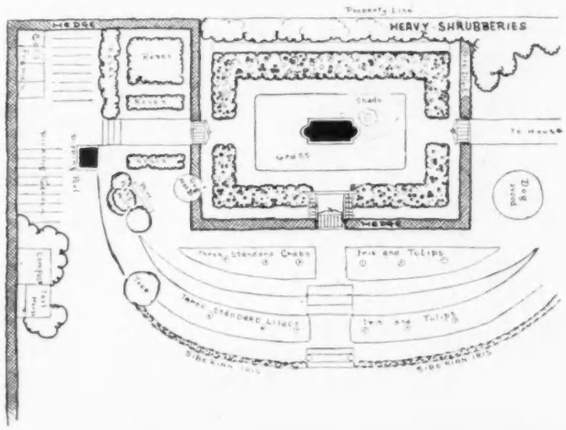
proper. Here the plants are allowed to grow very much as they please, unless they become too luxuriant when they are transplanted in orderly rows to the picking garden or given away to other plant lovers.

Still in the "garden improper," one comes to an old church pew under an enormous wistaria vine (which, by the way, was grown from seed). A huge goat-willow, the variety which has large pussy-catkins in March, shades the pew, and the tools are kept where the old-time Moody and Sankey hymnals used to be stored. Good sermons are still to be heard from its comfortable depths, as one sits looking out into the flickering shadows of the cool garden.

FLOWERING TERRACES

The grading ends on the south in a series of rounding terraces, which gradually disappear at the sides, and on these are planted a collection of German iris, which thrive in the dry, rather gravelly soil of these terraces. The tall Pallida Dalmatica, most beautiful of all iris, and the cold purple and white Rhein Nixe predominate on the upper terrace, where six standard flowering crabs break the iris line at regular intervals. On the lower terrace the orchid pink "Queen of May," pink and cream "Princess Louise," pink "Her Majesty," pale straw yellow Flavescens, contrast charmingly with six standard lilacs. Borders of forget-me-nots, white pinks, and deep purple pansies front these beds of pink, white, and yellow early tulips. At the extreme back of the beds flourish clumps of tall May-flowering tulips, such as Clara Butt, Rev. Euband, Gretchen, and Phillipe de Commines, preceded by narcissus in three varieties. At the foot of the terraces a thick fringe of blue Siberian iris forms a brilliant dark line in the early part of June, followed by polished seed pods in autumn.

Over one of the clicking white gates a pergola is built. Stone steps lead up to it between iris borders. The glory of the garden is ever in iris time, when the dogwood trees hang their white sheets over the dark hedge and the cat-birds and wood robins sing their carols there



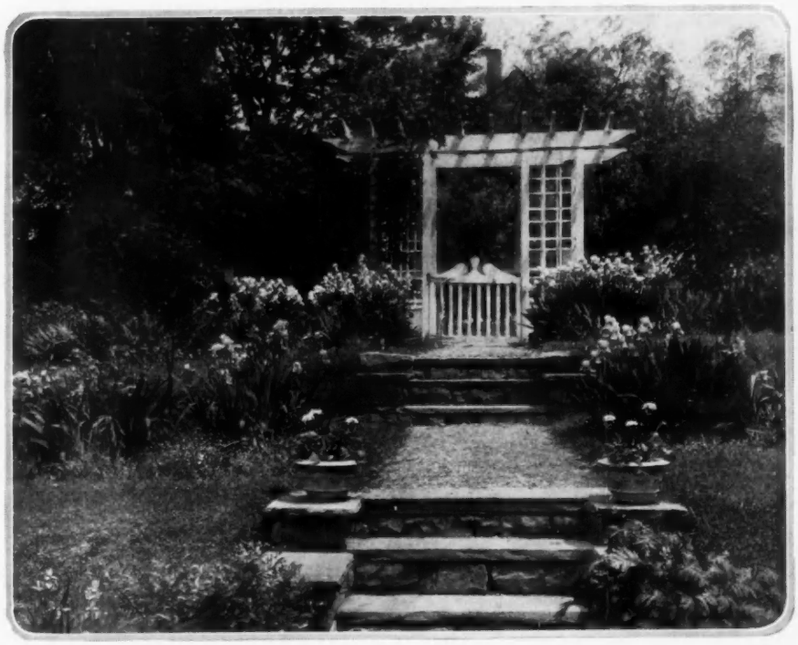
Inside the formal garden carefully planned colour pictures are grouped at the ends of the walks. In late April, the pale pink tree peony is placed in front of a mass of mountain leadwort, its grey mist-blue spikes and the silver pink of the peony intensified by a carpet of white Arabis in front. At another conspicuous angle one comes on a broad planting of Carolina bluebells mixed with tall palest yellow tulips and a carpet of cold mauve phlox. Another picture that lingers long in one's memory is phlox behind Primula Veris Superba with a few forget-me-nots scattered about. Early Thalictrum, planted behind peony; pale salmon pink oriental poppies with creamy bush-clematis, an indispensable plant from our grandmothers' gardens; early Tzar Peter hyacinths, planted under a carpet of white Arabis; tulips with bleeding-hearts and quantities of poet's narcissus; all of these groupings are carefully placed where one can enjoy them at leisure from the circular seat around the old pollard willow in the center of the grass plot. It is in late May that the garden presents its most charming pictures, brilliant with fragrance and colour.

THE POLLARD WILLOW

The garden was too sunny to sit in, in spite of the surrounding elms and lindens, until the English willow was placed near its center, over-hanging the concrete pool. Every other year in March this willow is cruelly decapitated, amid the expostulations and reproaches of the garden's friends, but the consequence is that a more charming, gnarled, old-French looking, pollard willow is hard to find, and it is only fifteen years old. Looking out from its dense shadow, the garden seems more brilliant, and the owner takes great satisfaction in the fact that her special dog friends, who have gone on to the happy hunting grounds, lie buried under the willow, where they loved to take their siestas on hot July afternoons of other days.

Being a garden composed entirely of hardy perennials, it is more than easy to keep in order. A few hours a week spent in it by its mistress is all it needs to keep it neat and the dead flowers cut. It is distinctly a spring garden, for the owner is away from June until autumn.

The formal garden is 72 by 40 feet and surrounded by a privet hedge. Beyond the white gate at one end of this garden stretches a wilderness of semi-wild plants, which is called the "garden improper"



Lallie Charles

THE HONOURABLE LADY WARD

Lady Ward, formerly Miss Jean Templeton Reid, is the daughter of the late Whitelaw Reid, one-time Ambassador to the Court of St. James's. Her husband is Captain the Honourable Sir John Hubert Ward, equerry-in-ordinary to King George. Lady Ward is chairman of the Executive Committee of the American Women's Club in London, which was inaugurated at the beginning of the war and which has distinguished itself for patriotic service. This club will continue its work of caring for wounded Americans and its other war relief work as long as needs growing out of the war shall continue

First vice-president of this club is the Viscountess Harcourt, whose uniform as Hospital Commandant has been her almost inseparable companion throughout the war and whose services have been great in the organizing of American hospitals in England

The Central News, Ltd.

WAR WORK OF AN AMERICAN CLUB IN LONDON

From the Beginning of the War, and Even to the End of War Needs, the American Women's Club in London Is Distinguished in Patriotic Service

"AN American home in the heart of London," is the way a visiting Lieutenant described it. And, indeed, the American Women's Club in London is a true American institution, even down to the very delicious pie it serves for luncheon. What a treat that pie was, in wartime days, to the scores of uniformed Americans—both men and women—who had the great good fortune to be guests of this club, which, all through the war, so generously opened its doors to all Americans working in the cause of freedom.

PATRIOTIC HOSPITALITY

Through its war activities, this club, formerly the scene of exclusive gatherings of notable American women who have taken their places in English society, has come to be one of the most important social and philanthropic centres in London. From its new and attractive club-house at No. 41 Hertford Street, Mayfair, it radiates hospitality to American war workers and takes active interest in a wide variety of matters that concern the many Americans now in England, as well as in the wider work of war relief. The patriotic and philanthropic services for which the Club has distinguished itself throughout the four years of the war will be continued so long as the needs growing out of the war continue to exist.

Under the leadership of Mrs. Curtis Brown, the president, this club, the membership of which has more than doubled since August, 1914, has taken its place among notable war organizations. Americans may well take pride in what their countrywomen have thus accomplished and are still continuing to do in war relief.

The slender energetic Duchess of Marlborough is chairman of a committee which unites a wide variety of powers under the broad title of the Philanthropic Board. Under this committee, workrooms were operated during the war for the making of garments and dressings. The product of these workrooms was contributed to American hospitals in England which were organized, financed, and operated by well-known American women living in England.

G. H. Sergeant

Notable among the war workers of the American Women's Club is Lady Henry, wife of Sir Charles Henry, M. P. Lady Henry's only son fell in Flanders in 1917

This committee has also interests only indirectly connected with the war. It has established a permanent convalescent ward in one of the large London hospitals, and there ailing American mothers and babies may find the care required to restore them to normal health. It is also taking charge of the education of a number of boys and girls of American parentage whom war or other circumstances have left orphaned or without means of obtaining an education.

Also under the direction of the Duchess of Marlborough, the Women's Division of the American Committee (a sub-committee of the Philanthropic Board) has made a notable record in war work. It will be recalled that it was the American Committee which at the outbreak of the war took a leading part in the work of getting thousands of stranded American visitors back to America.

HELP IN TROUBLE

The Women's Division of this committee is continuing its helpful work among American residents of London and is becoming recognized as a sort of permanent clearing-house for needy or stranded Americans. The American Committee is incorporated in the American Benevolent Committee, which is the central body in England for receiving and dispensing funds for American relief. A painstaking piece of work, and one which consumes a vast amount of time and labour, is that done by

(*Continued on page 112*)

SEEN *on the* STAGE

Stars, Temperamental and Commercial—Musical Comedies Which Spoil Farces of Real Excellence

By CLAYTON HAMILTON

WILLIAM HARRIS, JUNIOR, an enterprising manager inspired with a sense of humour, succeeded recently in achieving a certain amount of what is called "publicity" by inviting the critics and the public to pass judgment on the knotty problem of whether or not Fay Bainter should be advertised as a star. When this problem was approached by the prospective jury, it was soon reduced to a discussion of the make-up of a printed page. It became apparent that, if Miss Bainter was decreed to be a star, the programme which Mr. Harris delivered nightly to his customers should read, "Fay Bainter in such and such a play", but that, if the actress was not decreed to be a star, the programme should read, "Such and such a play with Fay Bainter."

THE STAR FAKERS

The question narrowed down to a choice of prepositions. If the little word "in" were printed on the playbill, the actress would be a star; but if the little word "with" were printed, the actress would be relegated to the secondary rank of a merely "featured" player.

Any such discussion is so obviously trivial that the average patrons of our theatre, who may be presumed to be comparatively sane, must need to be reminded of the fact that questions so minutely technical are debated seriously by our actors and our managers. These rulers of the realm of make-believe, who control our theatre because of their rare and wondrous combination of an astonishing lack of sense with a no less astonishing excess of sensibility, believe sincerely that an actor or an actress may be made a star by manipulating the printed make-up of a programme and by juggling the arrangement of a few letters in the electric sign which is hung up and flashed forth in front of any playhouse that is yawning for attendance.

WHAT CONSTITUTES A STAR

The star system, at its best, is merely an incidental corollary of the basic proposition that "it pays to advertise"; but, since this system has always existed in the theatre, it may be wise to understand it, in order to evade excessive betting on the score of its commercial possibilities. Considering the problem from the

(Right) "George Washington," Percy MacKaye's play, had its première at the Théâtre du Vieux Colombier on February 17, with Jacques Copeau in the title rôle. The excellent French translation was the work of M. Pierre de Lanux, of the French High Commission

(Left) After the New York season, the French Theatre company will make a tour of America in this unique rôle of a French company presenting a play of American composition and American appeal. Arrangements have also been made for the presentation of the play in English

Arnold Genthe

Charlotte Fairchild

Norman Trevor, who began the season in "An Ideal Husband" and continued it with "A Place in the Sun," is now heading the cast of "Toby's Bow," a clever comedy by John Taintor Foote

Arnold Genthe

That clever little Southerner, Ethel Stanard, who was so great a success in "Upstairs and Down," found further success as the bride in "Keep It To Yourself," an adapted French farce

Charlotte Fairchild

Janet Beecher thus made virtue attractive in the rôle of the impeccable wife in "The Woman in Room 13," one of those dashing melodramas which still survive to rival the movies

point of view of the commercial manager, a star may be defined as any actor, or actress, who has developed a personal following of such dimensions that the public may be counted on to crowd the house whenever this performer may appear upon the stage, regardless of the merits or defects of the play which happens to be serving at the moment as the "vehicle" of the histrionic artist. If this definition be accepted, it may be stated, as a fact of history, that Richard Mansfield was the latest, and possibly the last, of the great stars of the American stage. At the climax of his career, the public was willing to crowd the house to see him, whether he happened to appear in a fine play like "Cyrano de Bergerac" or in a poor play like "A Parisian Romance", whether he happened to give a fine performance, as in the part of Beau Brummel, or a poor performance, as in the part of Don Carlos. Fifteen years ago, the personal popularity of this astounding actor was so great that it does not seem exaggerative to assert that he could easily have crowded a great theatre with an audience invited to sit and listen to him while he sedulously read the Century Dictionary backward from Z to A.

PERSONALITY AN ASSET

At the present time, there are no stars of the magnitude of Mansfield in our theatric firmament; yet we still have three or four performers who can always attract to the theatre a large and faithful following. Of these performers, David Warfield is perhaps the most conspicuous. Mr. Warfield has never yet appeared in a good play, and it seems reasonable to assume that such feeble fabrics as "The Auctioneer" and "The Music Master" would have been condemned to swift and irremediable failure if either of them had been launched without this actor in the cast; yet this fascinating performer can always play to twelve thousand dollars a week in either of these unimportant compositions. Maude Adams is another person so unfailingly attractive to the theatre-going public that she deserves to be regarded as an indubitable star. Sometimes she acts well; more often she acts badly; but her faithful public neither notes nor cares about the difference. Even when the late Charles Frohman, in a fit of momentary madness, requested Miss Adams to attempt the title part in "Chantecler", the public still persisted in the established habit of stepping up to the box-office. The attractive power of such people as Mr. Warfield and Miss Adams is difficult to define, because it is derived not merely from their histrionic talents; but no manager is sane who seriously thinks that this mysterious commercial asset can be manufactured by the mere expedient of changing the preposition "with" to the preposition "in" upon the lay-out of a printed programme.

AN UNDENIABLE STAR

When we come to Mrs. Fiske, we have to deal with another person who is undeniably a star. This actress has gathered to her standard a loyal public that is nearly always willing to applaud her. Within limitations that are fairly easy to define, she is a great artist. She is much more brilliant than Miss Adams, and much more versatile than Mr. Warfield. Beyond the precinct of her limitations, she is scarcely more than competent; yet, in days like these, this minor fact should swiftly be deleted from attention by any watcher of the skies who scans the firmament in search of stars.

It has been the fate of this fine actress to fail in many worthy plays and to succeed in many plays that were not worthy; and this fact affords, perhaps, the final indication that Mrs. Fiske must be regarded as a star. She failed, a year ago, in "Service", an important play by an important author, Henri Lavedan of the French Academy, because the leading feminine rôle was not precisely fitted to her talents; but, a couple of years before, she registered a notable success in "Erstwhile Susan", an inconsiderable composition by somebody or other, because it happened to provide her with a part that afforded opportunity for the exhibition of her extraordinary talents for burlesque. Mrs. Fiske is one of those delightful and enchanting histrions who, though labelled "intellectual" by their admirers, do more harm than good to the cause of thoughtful drama by scoring most heavily with plays in which the element of intellectuality is not to be discerned.

Geisler and Andrews

The lure of audiences which may be counted in millions still holds Elsie Ferguson, and she persists in her refusal to leave the gilded glory of the movies even to renew her successes in legitimate drama. Her most recent films are "His Parisian Wife," and "The Marriage Price"

"MIS'NELLY OF N'ORLEANS"

"MIS'NELLY of N'Orleans", by Laurence Eyre, might be criticized in either of two ways, according to the point of view selected by the commentator. Regarded as a dramatic composition, appealing for recognition as a work of art, it would have to be dismissed as a negligible fabric; but regarded merely as a "vehicle" for Mrs. Fiske, it would have to be applauded with enthusiasm. The critic, in this instance, is confronted with a feeble play that happens to contain an excellent acting part precisely suited to the talents of one of the three or four most interesting performers in America. In consequence, the journalistic fact to be recorded is a personal triumph for the star which expunges the shortcomings of the author. The public attracted to the theatre by the fame of Mrs. Fiske cares little or nothing about the lasting value of her "vehicle", provided only that this fascinating actress is afforded an adequate opportunity to twinkle as a star.

"Mis'Nelly of N'Orleans", considered as a feat of authorship, is a very poor play; but it offers Mrs. Fiske an appreciable opportunity for admirable acting by repeating one of the most popular expedients that are registered in the traditions of the stage. The heroine is fifty years of age, or thereabouts. In the first act, she accentuates her age, by pretending to be deaf. In the second act, however, she diminishes her apparent age by dressing herself in a gown laid up in lavender a quarter of a century before, and gallivanting about the stage in the spirit of one who had grown drunk upon the fabled waters that were sought by Ponce de Leon. This project has been employed in recent years by J. M. Barrie, in "Quality Street" and again in "Rosalind"; and, before that, it had been exploited by Charles Reade, in "Nance Oldfield", and by several other playwrights in several other plays. As a matter of commercial calculation, it was not at all necessary for Mrs. Fiske to pay royalties to Mr. Eyre if all that she was seeking was an opportunity to play a woman who marvellously changed her age, before her fellow-actors and her audience, during the course of her performance.

The plot of "Mis'Nelly of N'Orleans" is conventional and inconsiderable; the construction of the play is faltering and languid; yet the exhibition approached the region of the memorable by reason of the apparently authentic picture of a local atmosphere. Mr. Eyre, with the advertised assistance of so august a specialist as George W. Cable, has attempted to render a veritable record of the local life of New Orleans "a

(*Continued on page 90*)

Baron de Meyer

"GUIBOUR" AS PRESENTED BY YVETTE GUILBERT

A Mediaeval Play Gives Us the Rare Opportunity of Living in a World That Used to Be

By CLAYTON HAMILTON

THE Neighborhood Playhouse, at 466 Grand Street, New York, has been the Mecca of many memorable pilgrimages ever since its doors were first opened to the questing public by the beneficence of Alice and Irene Lewisohn; but nothing that has ever been shown at this theatre has excelled in interest the recent presentation of "Guibour," a French miracle play of the fourteenth century, which attracted overflowing audiences three nights a week throughout the months of January and February. This play was first acted in the year 1352—precisely two hundred and fifty years before the initial performance of Shakespeare's "Hamlet"—by a confraternity called the Puys, which was partly ecclesiastical and partly literary in its character. It was planned as one of forty items in a cycle of religious plays, all celebrating in one way or another the miracles of the Madonna; and its content is indicated by the traditional sub-title, "Un Miracle de Notre Dame: Comment Elle Garda Une Femme d'Estre Arsée."

The recent resurrection of this mediaeval drama was sponsored and directed by Yvette Guilbert, who also played the title part and thereby made her first appearance as an actress on the English-speaking stage. As an actress, Madame Guilbert, of course, is not so utterly incomparable as she is within the limits of her own unique and special art as a *diseuse*, and her ear for English is not by any means so fine as her ear for French; yet, despite the incidental handicaps to which she willingly submitted, she delivered a performance which was monumentally impressive. Representative artists of this calibre are not born more than once in a quarter of a century; and it is nearly so long as that since Modjeska died and Duse retired from the stage. In this performance, Madame Guilbert was supported by many able and enthusiastic amateurs, including the Misses Lewisohn, the versatile young artist, Rollo Peters, L. Rogers Lytton, and Margherita Sargent. No professional company could possibly have rendered this old drama with so many indubitable indications of a genuine love for the occasion.

The scenery and costumes for the production of "Guibour" were designed by Robert Edmond

(*Continued on page 92*)

A R T

By RUTH de ROCHEMONT

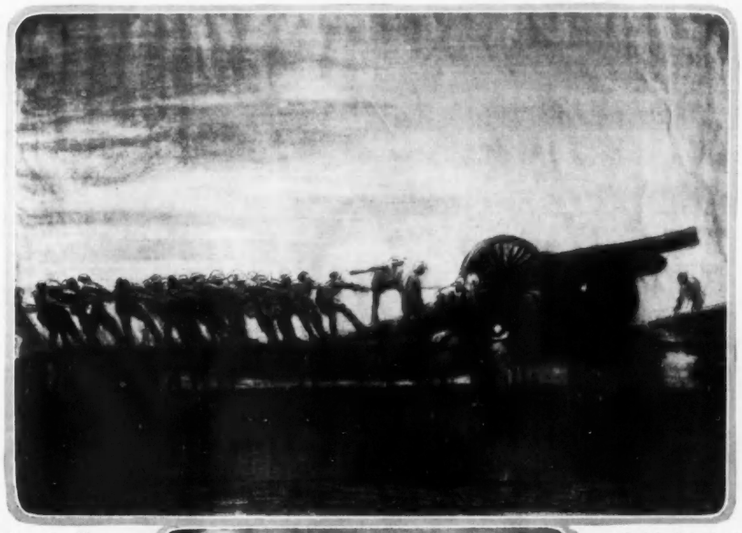
FEBRUARY was our opportunity to see at the new Anderson Galleries the official collection of War Paintings and Drawings made for their government by eminent British artists, which is touring this country under the combined auspices of the British Bureau of Information and the Worcester Art Museum. The exhibition came from the Corcoran Gallery in Washington, where it had been the leading art event of the season, having a record of attendance running as high as sixty-five hundred a day. From New York the collection goes to the Pennsylvania Academy at Philadelphia, thence to Pittsburg, Chicago, and Worcester.

It is no exaggeration to say that a new standard in war paintings is set by this collection, one of the most important exhibitions of contemporary foreign art which has ever crossed the seas. It is not merely that the leading British artists are the makers of these pictures, such men as Orpen, Lavery, Augustus John, McBey, and Muirhead Bone. It is, above all, the fact that these men of exceptional ability have painted, not the studied studio works which pass current as "war art," but the stirring and amazingly picturesque scenes and events which they have seen with their own eyes and recorded on the spot, whether in glowing colour, vigorous charcoal and chalk, or wash and delicate line.

Most important in the exhibition are the works of Major Sir William Orpen, whose brilliant canvases and drawings fill two large galleries and add notably to the fame of that already well-known artist. To have met War face to face and had one's esthetic perceptions intensified, one's brush invigorated and one's eyes given a broader and keener sight, is to win a success of which artists dream, but to which they seldom attain. Orpen spent two years on the Western Front as official painter for the British Government, and he has brought us a most vivid and personal impression of it, which has the rare merit of standing even higher as art than as history.

To this artist we owe something new and vital in our understanding of some of the great military leaders, including Marshal Foch, who have won this war and a comprehension of the desolation which war has left in its wake, such as neither written description nor photograph could give. Unquestionably the most striking of Orpen's portraits are those of the aviators. These

(*Continued on page 96b*)

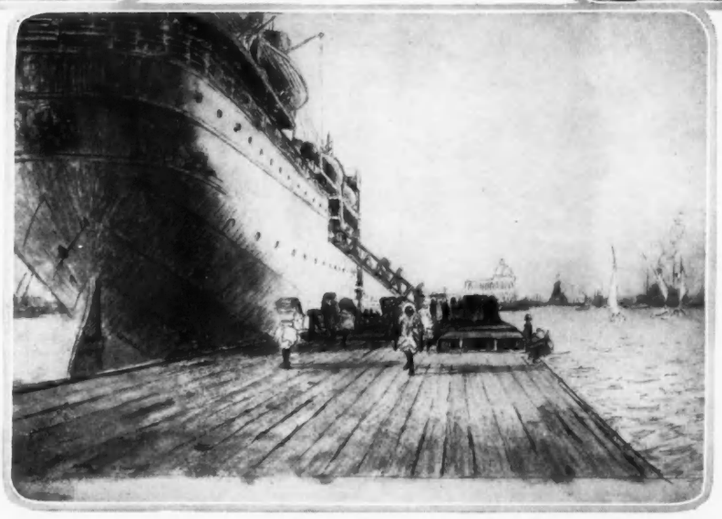


(Above) "Detraining a Howitzer by Moonlight," gave to James McBey, official artist of the British forces in the East, opportunity for his etcher's love of contrast

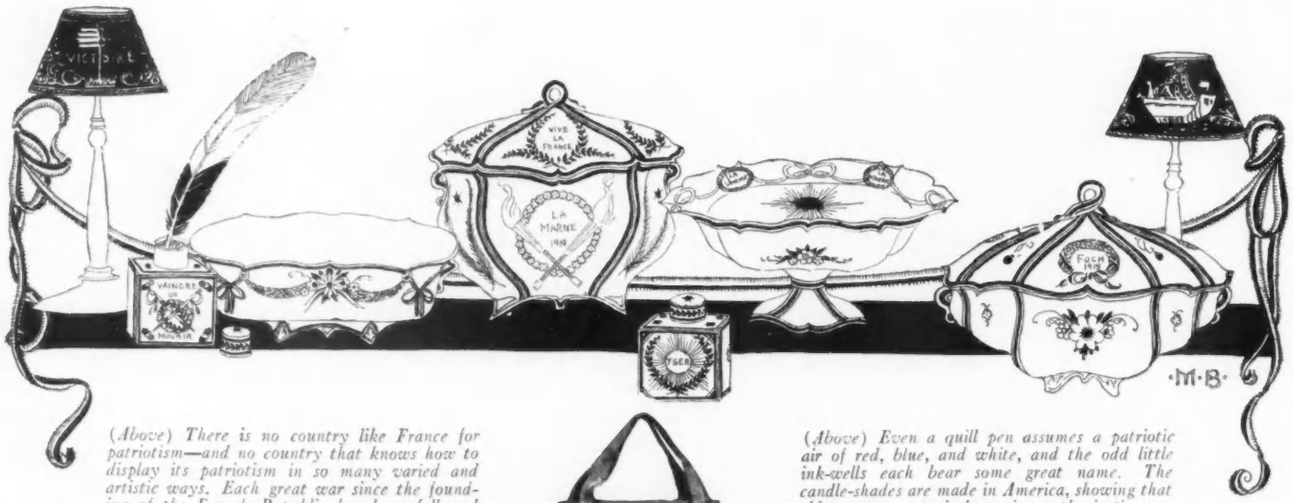
(Left) In glowing colour, Major Sir William Orpen presents what his eyes have seen as official artist on the Western Front, mainly in quaint Cassel, pictured here

"Adam and Eve at Peronne" bears witness that War has not dulled Orpen's keen humour. Both this drawing and a painting of the same subject were included in the hundred and more works which Orpen has contributed to the notable exhibition of English war paintings which is being shown in America under the joint auspices of the Worcester Art Museum and the British Bureau of Information in New York

Claiming kinship with Rodin's "Le Penseur," Orpen's "The Thinker on the Butte de Warlencourt" sits in solitary grandeur above the great battle-field. Masterly works are these drawings of Orpen's and an impressively graphic record of his days at the front

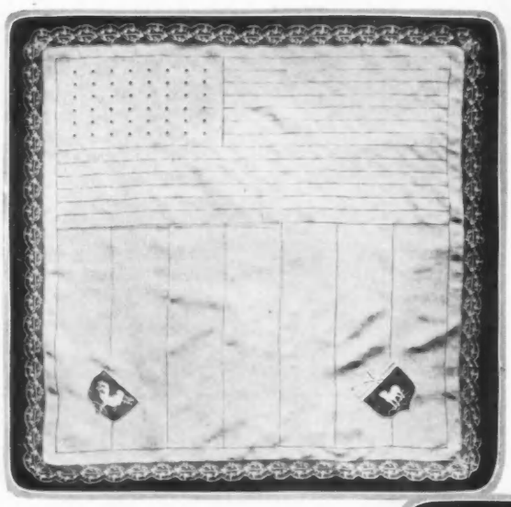


(Left) The fortunes of war were kind to McBey, for they sent him as official artist of the most picturesque of all campaigns,—that in the East. "Loading Provisions" is one of the resulting set of wash drawings, in which the eye and hand of the etcher are clearly and pleasantly discernible



(Above) There is no country like France for patriotism—and no country that knows how to display its patriotism in so many varied and artistic ways. Each great war since the founding of the French Republic has been followed by a period ardent with tricolour and gay with national symbols. Such again is the period of today. The compotiers and tureens of quaint shapes bear on their cream ground a blending of tricolour, laurel wreaths, and victorious inscriptions; from Wanamaker

(Above) Even a quill pen assumes a patriotic air of red, blue, and white, and the odd little ink-wells each bear some great name. The candle-shades are made in America, showing that this country, too, is becoming enthusiastic over patriotic art. On a brilliant turquoise blue, vivid orange, pale green, or black background, rises a white ship in full sail. On the reverse side is the word "Victoire," flashing white against the darker ground; shades and cushion below; from Au Panier Fleuri



Jean Lauer, famed long for his unusual chintzes, has found modern events as worthy of chronicling as those preserved in the storied linens and chintzes of Directoire creation. One of his famous "Toiles de Guerre," with audacious American design, has been made into a convenient sized knitting-bag mounted with blue. It shows but one of the many uses to which these fascinating chintzes are put

Though we are very literal in our renderings of red and blue and white, the French take great liberties with their tricolour, and the results are always artistic and charming. This tea-cloth of batiste, characteristically French for all its stars and stripes, is entirely in white, even to the shields of France and England that decorate two corners. The exquisite handiwork and its quaint inspiration make the cloth very rare; from Madame Kargère

The triumph of Napoleon, as well as the costumes and pleasures of his day, formed the pattern for many a Directoire "toile." Jean Lauer has designed an American chintz in much the same manner. On a white ground are picturesque and curious groups in two shades of grey blue,—cowboys, Indians, the New York sky-line, the Capitol, and many other scenes, blending into a mellow fabric. The oval cushion is embroidered with vivid flags

THE PERVADING SPIRIT OF VICTORY IS REFLECTED IN QUAINTLY PATRIOTIC AND CHARMING DECORATIONS

America has been more than successful in this tribute to France. The tricolour, in all its brilliance, is skilfully blended into a design with the crowing cock, the cockade, and the laurel of victory. Around the centre is a border of many blue stars. The cover is of unbleached muslin 3 yards by 2⅔ yards. The handiwork is exquisite, and the whole charming and delicate effect combines to form something that may be handed down through coming years as both valuable and historic; from Au Panier Fleuri

One can never have too many blouses, whether one is a frilly person or, on the contrary, tucked and pleated and tailored. At the left is a maize coloured sports blouse in a new material called filétex, a fabric which is winning great favour with particular blouses. Around the neck flares a pleated ruffle in white filétex, pointed jauntily and edged with a fine lace. The cuffs, too, score their points in pleats, and the opening at the front is laced with black ribbon; $7.50. In the middle is shown a blouse of fancy voile, checked in old-blue and white, with a white organdie vest tucked in boyishly at the front and a collar and cuffs of white organdie. Tiny pearl buttons march sedately down the front; $5.75. At the right is a summery blouse of flesh coloured Georgette crêpe, which fastens close at the neck and then falls away at the front, revealing an undervest of pleated Georgette crêpe. Narrow pleated ruffles outline the simple collar and cuffs, and crocheted buttons fasten the cuffs and swing from the tie ends; $10

SUMMER BLOUSES HAVE DISCOVERED

A NEW MATERIAL, A NEW COLOUR,

AND COLLARS BOYISHLY PLAIN

OR SOFTLY FRILLED AND PLEATED

(Left) A demure little filétex blouse for the most demure of moods is in an unusual new shade of blue called "cloud blue," a colour that is a little greyer than French blue. It slips its dainty way over the head and buttons at the front, and the square opening is outlined with a band of the material, fluted and edged with narrow French Valenciennes lace. The cuffs, too, are fluted and trimmed with the lace; $8.75

(Right) If one's happiness depends on ruffles and sheer frills, here is a gay waist of net, which is one of the newest materials for the warm weather blouses. It is in a deep cream tone and ripples around the neck into a ruffle edged with cream Venetian lace. The sleeves at the cuffs are made with a double ruffle, one of the plain net, the other of net edged with lace. Cream crocheted buttons fasten the front; $7.75

Umbrellas for the coming April showers. At the left, an umbrella with consideration for one's purse, $5.50. Femininity looks kindly on a silk umbrella with amber composition handle; $15

S E E N *in the* S H O P S

Note—Addresses of the shops will be furnished on request, or The Shopping Service of Vogue will buy for you without extra charge. Address Vogue Shopping Service, 19 West 44th Street, New York

Net is a favourite of the season this spring. In cream colour and accompanied by the inevitable lace, it makes this dainty blouse with the French tablier front restrained by a blue grosgrain ribbon bow; $12

IT is not often that a fashion which gains widespread popularity in one season receives much notice the following year. Capes have been a radical departure from this rule, for, despite the great demand for them last spring, they were worn throughout the autumn and winter, and new and interesting versions are being offered as spring fashions by both American and French designers. There is a great diversity in the capes of this season. They are long and they are short; some of them are draped in voluminous clinging folds, and such models are usually caught in below the knees; other new spring capes hang straight from the shoulder and have flaring Medici collars. The waistcoat is

A new material, filétex, varies the familiar weave of cotton voile by drawn threads forming tiny checks. It is combined with Valenciennes lace in this slip-on blouse which is made in white and colours; $7.50

In spring's own colours, one may have a suit of wool jersey of that medium weight suited to the uncertainties of the spring weather; $39.50

The end of winter is the beginning of blue serge, and a very good beginning is this town suit with pearl buttoned vestee of broché silk; $35

Capes, which have weathered four seasons, begin their second spring in undiminished favour. This new model is of Poiret twill; $49.50

In especial favour for early spring wear is the serge frock which follows the lines of a suit. The gilet is embroidered in silver; $22.50

Crêpe de Chine and Georgette crêpe and rosebuds, who could ask more in a négligée for drowsy spring afternoons; $15.25

Lace and fine voile go to the making of this slip-over blouse, which makes its fastening, as many smart garments do this season, with pearl buttons; $5.75

Pin tucks and correct cut give the desired semi-fitting effect to a combination of fine nainsook, lace trimmed; $3.25

A detachable cape in contrasting colour is an item of interest in a sleeveless sports suit of light wool jersey; $58

a feature of the majority of these capes, especially those designed for early spring wear.

The cape shown at the bottom of the opposite page is a copy of a new model. It is of navy blue Poiret twill, and the deep collar is faced with navy blue faille silk. The waistcoat is double breasted and is held across the back with silk-covered elastic. The cape is lined with pussy-willow taffeta. It is quite unusual to find so smart a model in a good quality of material at a reasonable price.

A cape also forms an attractive addition to the wool jersey sleeveless sports suit illustrated at the extreme left at the bottom of this page. The sports suit is white, and the cape navy blue with a white facing. This cape fastens to the jacket under the roll collar and is easily removed. Two slit pockets with narrow binding on either side of the skirt correspond with those on the jacket. The buttons on both the cape and the jacket are of pearl. This costume may also be had in white and grey or in beige and navy blue.

SUITING SPRING MOODS

The suit sketched at the left on the opposite page is also of wool jersey. The material used is not as heavy as that used in golf suits, nor is it as light as that used for frocks and many sports suits. The two-piece skirt is shirred at the back and has two patch pockets. The jacket may be worn as illustrated or fastened high at the throat. The buttons are of white bone. A well-planned detail in the coat is the use of two small stitched darts on either side of the back and front, an arrangement which prevents any suggestion of bulkiness at the waist-line. There is an inverted pleat in the middle of the back. This suit comes in a lovely, soft, light blue, in taupe, Belgian blue, sand colour, Nile green, and rose.

The town suit in the sketch at the bottom of the opposite page, second from the left, is of a very fine quality blue serge and is well made. The jacket is belted with a soft fold of the material fastening with a bone buckle at the side. Both the jacket and the belt are trimmed with a half-inch black silk braid. The lower edge of the jacket is uneven in line and has small simulated buttonholes of the braid with cloth-covered pendant ball buttons on either side of the shorter sections. The small vestee is of cream coloured broché silk and fastens with pearl buttons. This suit may also be had in black serge.

FROCKS OF THE SEASON

The frock sketched at the lower right on the opposite page is very effective for early spring wear as it resembles a suit in design. It is of a good quality blue serge, and the detachable vest and sash end are embroidered in silver thread. The buttons are covered with the material. In addition to the ordinary waist lining of China silk, the jacket-like fronts of the blouse are faced with China silk. The sash end which hangs below the blouse is part of a soft narrow belt and slips through a loop at the other end.

Uncut fringe in either wool or silk, often combined with embroidery, is one of the new ways of trimming both frocks and wraps this season. Navy blue wool is used in this fashion on the white crêpe de Chine frock at the lower right on this page. On either side of both back and front of the skirt, at the ends of the pouch pockets, are groups of two pleats. The embroidery and fringe motif which is used on the pointed cuffs is repeated on the back of the collar. This frock fastens along one shoulder seam and under the arm. It may be had in navy blue crêpe de Chine with garnet wool embroidery or in beige with tête de nègre as well as in white with blue.

Net is one of many fabrics inseparably associated with ruffles and lace which are being revived this spring. Besides being used for gowns and blouses, it forms the trimming of many frocks of taffeta and printed silks. For the blouse at the left at the top of page 66, a fine cream colour net is used with many ruffles of three-quarters inch Valenciennes lace. A soft fold of blue grosgrain ribbon runs through a casing at the waist-line and holds the tucked and ruffled tablier in place. This unusual treatment of the waist-line is very

(*Continued on page 96*)

Uncut fringe and embroidery in contrasting wool lends distinction to a frock of white or coloured crêpe de Chine; $29.50

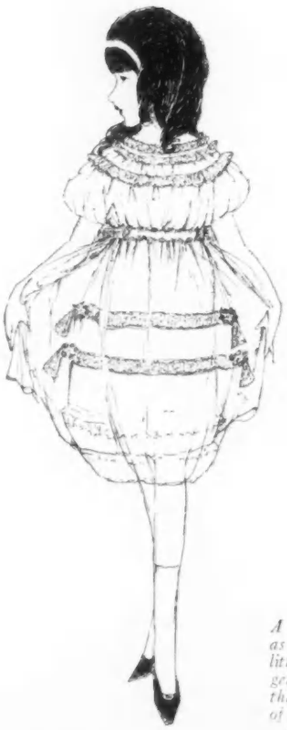
THE FRILLIEST OF SMALL PERSONS MAY BE TAILORED SOMETIMES, OR VICE VERSA

MODELS FROM HOLLANDER

Even the busiest of fluffy little dogs must take time to admire a frock of white handkerchief linen striped in dots of "Legion blue." The straight blouse is loose from the frock and is in the blue; the sleeves have cuffs of blue, and the collar, too, is blue. Then, since no little girl's frock is complete without a bow somewhere, little straps of the blue tie around the long-waisted blouse into a bow at the back. The poke bonnet that tops her curls inclines to mushroom shape and is made of the striped linen with an edge of blue and a blue bow at the front

Alice Boughton

When one is as old as fourteen short years, one longs for a street costume with a cape. This one, which may be worn with any frock, is of navy blue taffeta edged softly with blue angora wool and having a vest and collar of white piqué that give a smartly tailored air. The gown is of navy blue Canton crêpe, made with a square neck and trimmed on the skirt with a chain-stitch design in old-blue wool. Red cherries without leaves grow around the blue taffeta of the mushroom-shaped leghorn hat



A frock as full of party airs and graces as it is frilly with lace is made for a gay little person. This one is of white Georgette crêpe over rose chiffon cloth. Across the front of the skirt and bodice are rows of Valenciennes lace finished with handmade silk roses in pastel colourings

One doesn't have to wait to grow up to be correctly tailored; one can be just twelve years old and wear a pleated skirt of Shepherd's plaid, a plain box-coat of black velvet trimmed with black silk braid, and a smart little hat in dark blue satin with a dashing smoked pearl buckle studding the front. There is a blouse, too, of white pussy-willow silk with tucks on the shoulders and a pleated collar and cuffs to match

THREE FROCKS OF GAY COLOURS AND SMART NEW LINES, AND A VERY MILITARY CAPE

Alice Boughton

The cape has a popularity that knows no age limits. This military cape of heavy dark blue serge is lined with red flannel and trimmed with gilt military buttons, yet in spite of its impressive martial air, it is meant for a little girl. The turn-down hat is of cream Milan straw and has a navy blue border and a navy blue grosgrain band

MODELS FROM DE PINNA

One could never suspect the little head above this demure white organdie frill of harbouring one impish thought. The frock itself is quaintly sedate with spots of mignonette green scattered on its white ground in orderly profusion. There are touches of green woollen embroidery and a slender black patent leather belt. The dress is worn over a little guimpe of sheer white organdie

Even a very young lady likes as smart a costume as this with a box pleated skirt of blue, red, and yellow plaid, and a box-coat of dark blue serge bound in black silk braid and trimmed with round gilt buttons and loops of braid. Under it is a frilly white linen blouse, and over it, a deep mushroom hat of dark blue Milan faced with red

A spring posey bed might well have inspired the creator of this heavy violet crash frock on which worsted roses in browns and greens bloom in neat square medallions, outlined in wool of a darker violet than the frock. The guimpe of finely tucked batiste is also outlined in wool and is the colour of a daffodil

White voile all flowered with blue and yellow forms a quaint scoop hat and a frivolous parasol. To complete the very old-fashioned air that is so very new this spring, there is a quaint little fichu of old-blue faille edged in ruffles of taffeta

DRESSING ON A WAR INCOME

Dresses Serving for Both Afternoon and Evening Occasions Are More Than Usually Lovely

IT is not difficult to read something of the habits of the woman of to-day from her clothes. If she is fond of sports and drives her own car, she will choose a type of clothes that is suitable for these amusements. If she spends her morning hours in the garden and her afternoons entertaining friends at tea, then again one is sure to know it by her clothes. It has become a well-known fact that fashion follows religiously in the footsteps of the habits and fancies of

(*Continued on page 96*)

This year, if one is smart, one cultivates that luxurious and dainty habit of changing one's morning sports clothes for an afternoon dress such as this of all-over eyelet embroidery

Vogue has especially designed this frock of pale yellow organdie for both afternoon and evening wear. It fluffs its crisp frills and trails its long sash with equal effect under the sun's rays or the moon's glow

This distinctive frock of printed voile has used blue grosgrain ribbon as a means to that desirable end, the latest silhouette, which blouses slightly at the waist and draws in above the knees at the back

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Coat No. F4712. Skirt No. F4713. A blouse suit is decidedly new and becoming. One of its nicest features is the free panel at the back of the coat, which may be lined with contrasting silk

Coat No. F4714. Skirt No. F4715. The narrow shoulders, tight sleeves, and the easy flare of this coat admit it as one of the smartest of the new box coats

Coat No. F4716. Skirt No. F4717. A tricolette or silk suit would be especially attractive, made with slim skirt, a coat with an unbelted panel back, but with plenty of fullness at the hips, a very new feature

Coat No. F4701. Skirt No. F4702. Cutting the under-arm gore and belt in one piece gives a particularly becoming line to a silk suit for spring

Coat No. F4672. Skirt No. F4673. A tailored suit of serge or heavy shantung has an interesting collar and a slightly raised belt to its coat

Coat No. F4467. Skirt No. F4468. An exceptionally smart version of the box coat is made from 2⅛ yards of 54-inch material; the skirt from 2 yards

Coat No. F4656. Skirt No. F4657. A graceful way to make a taffeta or crêpe suit is to drape the two-piece skirt, have loose sleeves, and a belted coat

SUITS THAT POSSESS THE LATEST AND SMARTEST

TOUCH, YET MAINTAIN THEIR OWN INDIVIDUALITY

Coat No. F4668. Skirt No. F4669. It makes a suit very simple and becoming to cut the coat kimono fashion and in one piece with the belt

Coat No. F4666. Skirt No. F4667. Here a box coat assumes one waistcoat and simulates another. The skirt is very scant and therefore very chic

Coat No. F4674. Skirt No. F4675. All delightful summer silks are suited to this model, which has a new way of adjusting the coat's fulness

Coat No. F4670. Skirt No. F4671. The distinctive features of this suit are the seven-eighth length sleeve, the pocket trim, and the double collar

Waist No. F4610. Skirt No. F4611. Correct in length is the becoming overblouse. The one-piece skirt has a slender tunic

Frock No. F4681. This attractive frock has a front and back drapery with a graceful rhythm of line giving the new silhouette

Frock No. F4682. A becoming frock with a Russian tunic and a tiered skirt may be made of foulard or of Georgette crêpe

Frock No. F4705. Equally successful in taffeta, foulard, or organdie is this charming one-piece frock with its becoming collar

Frock No. F4704. A new surplice effect in the waist and a slight side drapery in the skirt give distinction to this chic one-piece frock

CHARMING FROCKS THAT FOLLOW THE LATEST FASHIONS

Frock No. F4706. A frock especially designed for Georgette crêpe, voile, or foulard has a shirred tunic that gives a becoming hip-line

A VARIETY OF NEW WAYS TO MAKE A ONE-PIECE FROCK

Waist No. F4642. Skirt No. F4643. The adjustment of the collar, the short sleeve, and the long tunic are new spring fashion features

Frock No. F4697. A becoming and simple line is achieved by cutting the waistcoat and belt in one on this frock

Frock No. F4564. A one-piece frock of tricolette with an embroidered waistcoat requires 3⅜ yards of 54-inch material

Waist No. F4551. Skirt No. F4552. If one material is used for this model, it requires 4¼ yards of 54-inch width

Frock No. F4546. This one-piece frock, made from a minimum of material, requires but 2⅞ yards of 54-inch width

SERGE OR TRICOLETTE, SHANTUNG OR LINEN, ARE

EQUALLY SUITABLE FOR THESE NEW ONE-PIECE FROCKS

Frock No. F4567. Simple lines and few pieces are points in favour of this frock requiring 3⅛ yards of material

Frock No. F4306. Cut in but four pieces and using 3¼ yards of 54-inch material is this one-piece surplice frock

Frock No. F4692. The waist and peplum section of this frock may be of satin, the lower section of serge or tricolette

Frock No. F4526. This one-piece frock opens at the left side-front and requires 3¼ yards of 54-inch material

Waist No. F4554. Skirt No. F4555. Angora may be used to embroider the waistcoat of this tricolette frock requiring 3⅛ yards of 54-inch material

SMART COSTUMES TO MEET THE MANY REQUIREMENTS OF SPRING

Frock No. F4434. This chic frock illustrates the new silhouette in an economical fashion. It requires but 3⅜ yards of material 54 inches wide

PRACTICAL FROCKS THAT ARE SUITABLE FOR MANY OCCASIONS

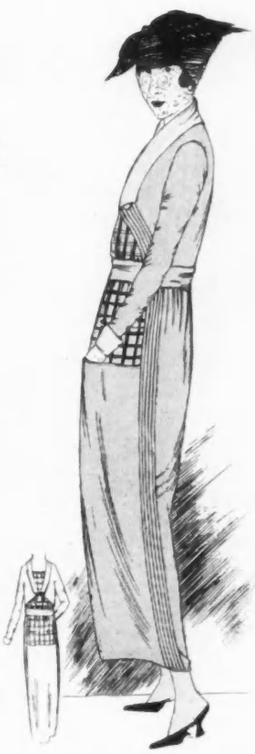
Frock No. F4711. The very new neck-line, the slightly flaring sleeve, and the unusual belt are all recommendations for this simply cut kimono frock

Waist No. F4707. Skirt No. F4708. An overblouse of heavy crêpe, velveteen, or duvetyn may be worn with or without sleeves to replace the sweater

Waist No. F4556. Skirt No. F4557. The surplice waistcoat is cut in one with the belt in a frock which requires but 4⅜ yards of 54-inch material

Waist No. F4624. Skirt No. F4625. The favoured black satin frock is attractive when made with a fitted bodice trimmed with tailored darts

Frock No. F4424. A becoming one-piece frock with an unbroken panel at the back and a waistcoat effect requires 3½ yards of 54-inch material



Frock No. F4679. The slight drape at the knees, achieved by three small tucks, give the new smart line to the back of this chic one-piece frock

Coat No. F4628. Skirt No. F4629. The coat may be slipped on over the head, or, if preferred, opened at the centre front

Coat No. F4584. Waist No. F4585. Skirt No. F4586. Without the coat, this three-piece costume becomes a chic frock

Coat No. F4630. Skirt No. F4631. A box coat with a set-in waistcoat is a becoming companion to a skirt with slender lines

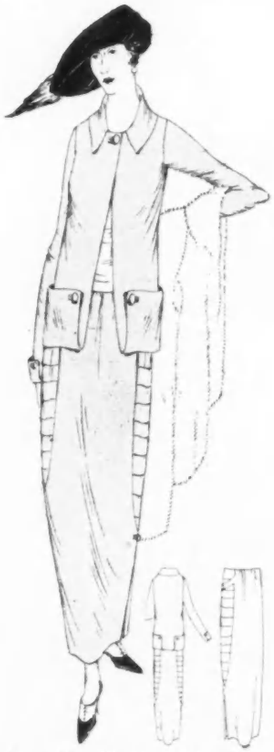
Waist No. F4549. Skirt No. F4550. A buttoned back and a vest cut in one with the waist form particularly its smart features

Coat No. F4104. Skirt No. F4105. The coat may be worn without the vest. The suit requires 3¾ yards of 54-inch material

DIFFERENT TYPES OF THE FAVOURED SUIT, INCLUDING THE SLIP-ON COAT, THE BOX-COAT, AND THE NORFOLK JACKET

Coat No. F4132. Skirt No. F4133. This very smart Eton suit has the approved line at the front and back and requires 3½ yards of 54-inch material

Coat No. F4632. Skirt No. F4633.. Waistcoat, three-quarter length sleeves, and the tunic are fashion points of a suit made of either silk or jersey



Coat No. F4587. Skirt No. F4588. In this suit, made with new lines, the box coat requires 2 yards of 54-inch material, the attractive skirt, 2½ yards

Coat No. F4616. Skirt No. F4617. For the woman who is at her best in the smart Norfolk suit, here is a new model with commodious pockets

A health-building food

You need such fortifying diet in weather like this

It combines the invigorating nourishment of meaty, marrowy ox-joints, the wholesome regulative properties of choice vegetables and fine herbs, the strength-giving qualities of selected barley. It is a food both delicious and satisfying—

Campbell's Ox Tail Soup

We use only Government-inspected oxtails of medium size—the best for this purpose. From these we make an especially rich and nourishing stock to which we add sliced joints separately cooked and containing all their original nutriment. We blend with this stock a fine tomato puree, small diced carrots and turnips, sliced fresh celery, chopped parsley, an abundance of barley, a little onion, white leek and delicate flavoring to enhance the tempting savor. You cannot insure the hardy resistant powers so necessary at this time of year without the most careful attention to the daily menu. Every item of every meal must do its part to reinforce the system and build up a rugged physique. This is the only real safeguard against this blustering and treacherous season. And you will find this health-promoting soup a most effective and consistent help.

Keep a supply on hand. Enjoy it often, and always serve it *hot.*

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Bouillon
Celery
Chicken
Chicken-Gumbo (Okra)
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Julienne
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Mutton
Ox Tail
Pea
Printanier
Tomato
Tomato-Okra
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NEWPORT

Frock No. F4693. The graceful line of the waist and the drapery of the skirt combine to give particular charm to this one-piece frock

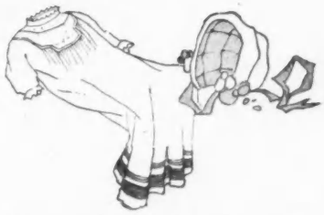
Waist No. F4694. Skirt No. F4695. A smart model has a waist opening at the side front and one of the new apron tunics at the front

FROCKS FOR THE TEA HOUR ARE THESE DISTINCTIVE AND UNUSUALLY BECOMING NEW AFTERNOON MODELS

Frock No. F4612. A simple one-piece frock with a separate vest and commodious pockets is a useful addition to the spring wardrobe

Waist No. F4687. Skirt No. F4688. The becoming line of this kimono-cut waist is given by the adjustment of the fulness at the darts

His fragile dresses—his delicate woolens
How to keep them sweet and fresh



How to wash his woolens

TO wash his flannels, blankets and afghans like new, use two tablespoonfuls of Lux to a bowlful of water. Dissolve in boiling or *very hot* water, whisk into a thick lather and add cold water to make the suds lukewarm. Put the woolens in, work them up and down, and squeeze the suds through the garments. *Do not rub.* Rinse three times in water the same temperature as the water in which you washed the garments. Dissolve a little Lux in the last rinsing water, but do not beat into a lather. This leaves the woolens softer and fluffier. Squeeze the water out. *Do not twist.* Dry in a moderate temperature. Press with a warm iron.

To launder his fine dresses

FOR his fine white garments, dissolve a tablespoonful of Lux in a gallon of boiling or *very hot* water, and whisk into a thick lather. Put the clothes in and squeeze the suds through them thoroughly—*do not rub.* Rinse three times in clear, hot water, and dry in the sun. Dampen, then press with a hot iron.

His delicately-tinted silks

For his tiny silk things, make the Lux lather with boiling or *very hot* water and add cold water till lukewarm. Wash quickly. *Do not rub.* Rinse three times in clear, lukewarm water. Squeeze out—do not wring. Dry in the shade. When nearly dry, press with a warm iron.

Your grocer, druggist or department store has Lux. Lever Bros. Co., Cambridge, Mass.

There is no product like Lux —and it won't hurt anything pure water alone won't injure

LUX

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No. 6—Bertha Kalich

Photo by Sarony

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Illustrated Style Book Free

Frock No. F4683. This mode, especially designed for the bead-weighted frock of Georgette crêpe, has a waistcoat effect with a short apron section

THESE ATTRACTIVE FROCKS ARE SUITED TO

SHEER VOILE, ORGANDIE, OR GEORGETTE CRÊPE

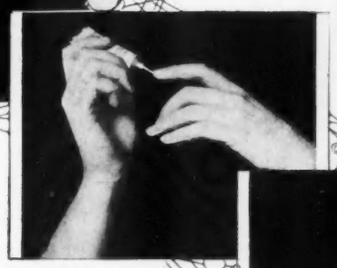
Frock No. F4686. A new and becoming way to cut a kimono waist and to combine plain and checked materials in a one-piece frock is illustrated in this model for spring

Waist No. F4684. Skirt No. F4685. Very attractive are the hems of contrasting material on this frock with a three-tiered skirt, a new collar, and three-quarter sleeves

Read what Geraldine Farrar says of Cutex

So beautifully smooth and even does Cutex leave the skin at the base of the nails, that I never think of allowing my cuticle to be cut

When you see how lovely Cutex makes your nails, you will wonder how you ever tolerated cutting the cuticle



To keep your nail tips white all day, apply Cutex Nail White underneath them in the morning

For a delightful, lasting polish, use Cutex Nail Polish. Comes in any form you desire.

The modern way to manicure

To keep your own nails exquisite, shapely, manicure without cutting the cuticle

YOU can have beautiful, well-groomed nails. Learn how to manicure with no tedious and harmful cutting of the cuticle, no tiresome soaking of the nails.

Cutting the cuticle leaves a rough, uneven edge. The more you cut cuticle, the faster it grows, the tougher, drier, and more irregular it becomes.

Cutex, the modern cuticle remover, has done away forever with this tedious and harmful cutting.

Wrap a little cotton around the end of an orange stick (both come in the Cutex package), dip it into the bottle of Cutex and work around the base of the nails, gently pushing back the cuticle. Rinse the fingers in clear water.

If you like snowy-white nail-tips, apply a little Cutex Nail White underneath the nails directly from its convenient tube. Finish your manicure with Cutex Nail Polish.

During certain seasons of the year, the skin shows a tendency to become very dry. A little Cutex Cuticle Comfort applied at the base of your nails will help to *keep* the cuticle soft and pliant.

When you see how lovely Cutex makes your nails look—what a smooth, even line it gives the cuticle at their base, you will never go back to the old cuticle-cutting method.

Secure Cutex at any drug or department store. The Cuticle Remover comes in 35c and 65c bottles. Cutex Nail White is 35c. Cutex Nail Polish in cake, paste, powder, liquid or stick form is 35c. Cutex Cuticle Comfort is also 35c.

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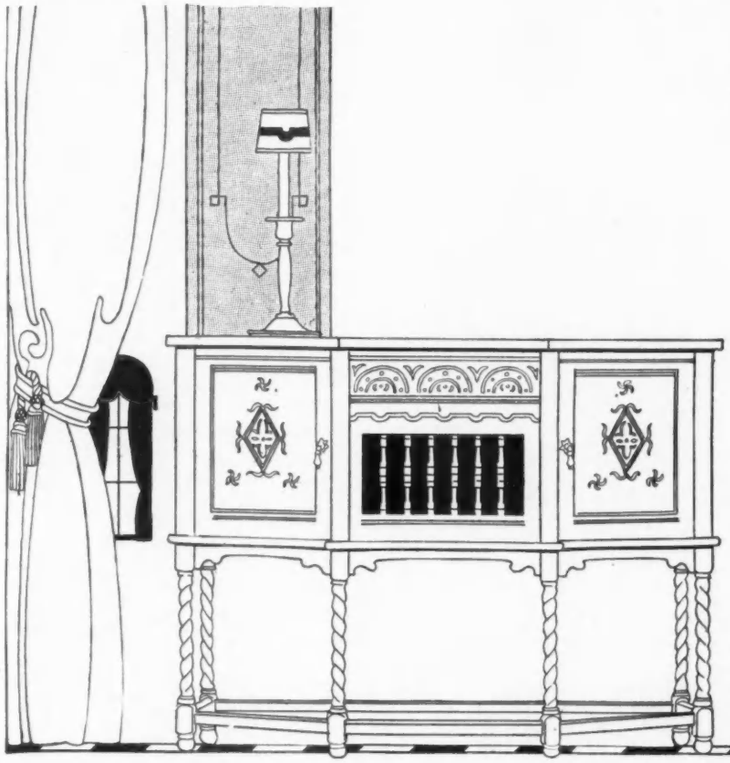
Waist No. F4622. Skirt No. F4623. Simple in design and extremely smart in effect, this waist tops a skirt of slender silhouette

Frock No. F4609. An attractive and useful slip-on frock which eliminates buttons requires 3⅛ yards of material 54 inches wide

THREE MORNING FROCKS OF SERGE OR TRICOLETTE AND A GOWN FOR AFTERNOON TEA

Waist No. F4570. Skirt No. F4571. The apron tunic appears only at the front on this frock requiring 5 yards of material which is 40 inches wide

Frock No. F4560. An attractive model for spring has the untrimmed round neck and side tunics and requires 5⅛ yards of 40-inch material



JACOBEAN ART MODEL, oak, 49 inches long, 20 inches deep, 38 inches high; automatic stop; Pathé perfected tone control; Pathé reproducer, Sapphire ball; Universal tone arm, rich metal trimming; silent double spring motor $215

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Pathé

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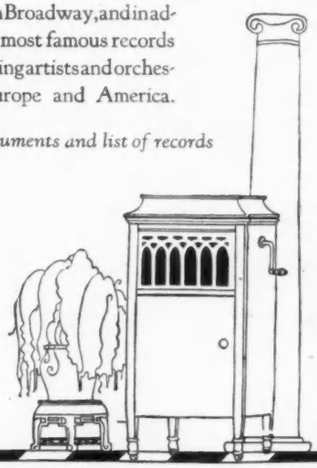

No. 10 Mahogany or oak (golden or fumed); exposed parts nickel-plated; Universal tone arm; Pathé perfected tone control; Pathé reproducer, Sapphire ball; silent double spring motor; 20½ inches wide, 20½ inches deep, 43 inches high. All wood tone chamber $120

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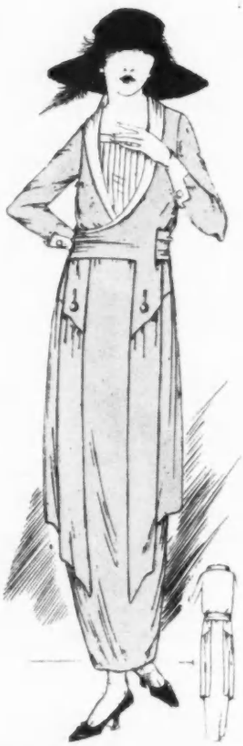
Frock No. F4653. This attractive frock of youthful lines is made of striped and plain materials, and is cut in sizes 16 to 20 years

Frock No. F4654. Equally effective in organdie or Georgette crêpe is this frock for the young girl, cut in sizes 16 to 20 years

VARIOUS INTERPRETATIONS OF THE TUNIC SHAPE

THE DESTINY OF THESE SPRING FROCKS



Waist No. F4562. Skirt No. F4563. The waist, with its long tunic, requires 2¾ yards of 54-inch material; the two-piece skirt, 1¼ yards

Waist No. F4577. Skirt No. F4578. Chiffon or Georgette crêpe are especially adapted to this graceful design with its softly draped lines

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ON HER DRESSING-TABLE

WHEN one realizes that the average man has a better skin than the average woman, it would seem that mere man has stumbled unwittingly upon the secret of a good complexion, a secret that woman has long and eagerly sought to know. One of the leading chemists in the country, whose laboratories produce some of the most delicious and scientifically compounded toilet preparations, asserts that this is due to the very thorough cleansing of the skin in the daily shave. For the first requisite in shaving is a good soap, which is usually applied with a soft brush that stimulates but does not bruise the skin. The lather is rinsed off in warm water and a soothing lotion, cream, or powder is used, for even a man objects to a rough skin.

THE IMPORTANCE OF CLEANLINESS

With the knowledge that the first and most important step in caring for the complexion is to maintain absolute cleanliness, it is interesting to learn the preparations suggested by this authority for the purpose, for various methods are required for individual needs. For example, there is a special cleansing cream for the skin that is too delicate to stand soap and water. It is to be used as often as it is necessary to cleanse the skin, removing dust, face powder, rouge or, in fact, any foreign matter from the pores. This cream has been scientifically compounded with this end in view and is very simple, having no chemical or medicinal properties. This ideal cream is very light and can be easily massaged on the surface of the skin without being absorbed.

The woman with the oily skin will welcome a cleansing lotion from this same laboratory. As this lotion is not greasy and thoroughly cleanses and soothes the skin, it is advisable to have a bottle on the dressing-table so that one may use it before applying powder throughout the day. It is a cooling, stimulating, and refreshing antiseptic. Its healing qualities make it valuable also to men after shaving.

For the woman who feels that her skin is not clean unless she has used soap, there is a delightful soap that has, as its basis, the same nutritious oils that are employed in a cold cream with which this laboratory has made its name famous. The soap is healing and very efficacious, keeping the skin clean and smooth. There is a special soap for the face and one for the bath; the latter lathers freely and rinses off easily; it is much used as a nursery soap.

Having completed the first step, that of cleansing, the next one is the use of skin food and massage cream, made of very rich nourishing oils, which are valuable in building up the tissues, feeding and nourishing the skin, and smoothing out incipient lines. This cream should be applied at night after thoroughly cleansing the skin with a gentle massage or by patting.

In the morning, after again cleansing the skin either with water or a cleanser, the third and last cream of the series should be applied. This is in the form of a bleach protective and finishing cream. It makes an ideal foundation for the face powder, without giving an artificial made-up look. This set of creams is scientifically balanced and admirably supplies the various requirements of the day for cleansing and nourishing the skin.

The cleansing cream may be bought for 60 cents for a four-ounce jar and $1.05 a larger jar; the skin food for 60 cents and $1.20 a jar; the bleach protective finishing cream for 90 cents.

AN EXCELLENT LOTION

This authority naturally agrees that a woman who is leaving her teens behind her should be careful to apply an astringent two or three times a day to tone up the muscles. For this purpose a lotion, combining a bleach and astringent, should be used with the series. The face must be freed of all powder, cream, or rouge in order to absorb the lotion. Just enough of this should be applied to moisten the skin, and it should be allowed to dry in before applying the protective cream. The astringent, which also removes discolourations, costs $1.20 a bottle.

Another triumph of this modern chemist is a face powder containing neither bismuth, lead, mercury, nor other injurious substances, but containing such gentle antiseptics as boracic acid, which make the powder quite safe. To these ingredients is added a pure, fresh, soothing, vegetable oil, which makes the powder adhere and spread over the skin like a cream, without giving that feeling that the face is going to crack, or absorbing the oil from the skin, thus drying it. The powder is perfumed with a suggestion of violet and is prepared in three colours, flesh, white, and cream; it costs 60 cents and $1.80, put up in boxes which have an oriental sandal-wood fragrance.

Note.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable, should enclose a stamped and addressed envelope for reply, and state page and date of Vogue.

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SOCIETY

Births

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Bradlee.—On February 6, to Mr. and Mrs. Frederick J. Bradlee, junior, a son.

Harriman.—On February 5, in Santa Barbara, to Mr. and Mrs. E. Roland N. Harriman, a daughter.

Noyes.—On February 3, to Lieutenant David Chester Noyes and Mrs. Noyes, a daughter.

Pardee.—On January 23, to Captain Harold E. B. Pardee and Mrs. Pardee, a daughter.

Parsons.—On January 30, to Lieutenant Thomas C. Parsons, U. S. N., and Mrs. Parsons, a son.

Van der Poel.—On February 7, to Mr. and Mrs. W. Halsted Van der Poel, a daughter.

PHILADELPHIA

Vroom.—On January 23, to Lieutenant Commander Guysbert B. Vroom, U. S. N., and Mrs. Vroom, a son.

Deaths

NEW YORK

Baker.—On February 5, Jeanne J. Baker, wife of Wendell Baker.

Baylis.—On February 1, William Baylis.

Dickey.—On February 3, Charles Deniston Dickey.

Gawtry.—On January 29, Harrison E. Gawtry.

Ledyard.—On February 6, at Cazenovia, Anne Fitz Hugh Ledyard.

PHILADELPHIA

Heaton.—On January 26, Nancy Brice Heaton, wife of Captain Guy Heaton.

Engagements

NEW YORK

Belin-Neeser. — Miss Susanne Belin, daughter of General Emile Eugene Belin, to Lieutenant Robert W. Neeser, U. S. A., Son of Mrs. John G. Neeser.

Momand-Breese.—Miss Grace Lucille Momand to Mr. James Lawrence Breese.

Lesher-Bartow.—Miss Madge Raymond Lesher, daughter of Mr. Raymond Lesher, to Lieutenant Charles S. Bartow, junior, U. S. N.

McNair-Hutchinson.—Miss Vera McNair, daughter of Mr. William McNair, to Mr. Reginald Hutchinson, son of Mr. David L. Hutchinson.

PHILADELPHIA

Fox-Griffith.—Miss Beatrice Fox, daughter of Doctor L. Webster Fox, to Mr. Charles Francis Griffith.

Heberton-Swain. — Miss Susanne M. Heberton, daughter of Mrs. Robert Heberton, to Major Alexander M. Swain, son of Mr. Joseph W. Swain.

WILMINGTON

Bellamy-Barroll.—Miss Mary H. Bellamy, to Lieutenant J. Leeds Barroll, junior.

BALTIMORE

Cooke-Walker. — Miss Chloe Tyler Cooke, daughter of Mr. Addison Cooke, to Mr. Albert Stuart Walker.

Rush-Cabot.—Miss Catherine Rush, daughter of Captain William R. Rush, U. S. N., to Lieutenant James Jackson Cabot, U. S. Aviation Corps, son of Mr. Godfrey Lowell Cabot.

LOS ANGELES

Phillips-Dennis.—Miss Angelita Phillips, daughter of Mrs. Thomas Wright Phillips, to Mr. Frederick J. Dennis, son of Mr. Warren Dennis.

Weddings

NEW YORK

Armour-Kondacheff.—On February 1, in Stockholm, Sweden, Mr. Norman H. Armour, second secretary of the American Embassy in Brussels, and Princess Myra Kondacheff.

Blaine-Wheeler.—On February 4, Mr. James Gillespie Blaine, and Miss Beryl Whitney Wheeler.

Brinsmade-MacAfee.—On February 1, in London, Lieutenant Paul Stillwell Brinsmade, son of Mr. Henry Newman Brinsmade and Miss Catherine H. MacAfee, daughter of Mr. John Blair MacAfee.

Este-Taber.—On February 5, in Washington, Captain James Dickinson Este, and Miss Lydia R. Taber, daughter of Mr. Sydney Richmond Taber.

Kimball-Williams.—On February 8, in St. Thomas's Church, Mr. William Eugene Kimball and Mrs. Waldron Williams, widow of Waldron Williams.

Peck-Bond.—On February 15, in St. Mark's Church, Mr. Edward Stuart Peck and Miss Marie Louise Bond, daughter of Mr. A. Huidekoper Bond.

Walker-Almy.—On February 3, Mr. John Y. G. Walker and Miss Elizabeth Almy, daughter of Mr. Frederick Almy.

BALTIMORE

Cooke-Harrison.—On January 29, Mr. Edmund Randolph Cooke and Miss Margaret Richie Harrison.

BOSTON

Davis-Jones. On February 12, Mr. Bancroft Davis and Miss Charlotte Jones, daughter of Mr. Frank W. Jones.

PHILADELPHIA

Drexel-Grayson.—On January 29, in St. Margaret's Church, London, Mr. Louis C. K. Drexel, son of Colonel Anthony J. Drexel, and Miss Nancy Doreen Grayson, daughter of Lieutenant-Colonel M. N. Grayson, M. P.

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SEEN *on the* STAGE

(*Continued, from page 61*)

few years ago." Presumably this record is authentic; at least, as presented on the stage, it is pleasing.

THE PORTMANTEAU THEATRE

THE second bill of the current season of the Portmanteau Theatre, directed by Stuart Walker, afforded to the theatre-going public the privilege of seeing, at a single sitting, no less than three of the dramaturgic masterpieces in miniature that have been composed by one of the finest artists of the modern drama, Lord Dunsany. "The Golden Doom", "King Argimenes and the Unknown Warrior", and "The Gods of the Mountain" were set forth in a single programme; and the evening was eked out by the presentation of a playful and rather entertaining interlude, composed by Mr. Walker and entitled "The Very Naked Boy".

Lord Dunsany is an artist so exceptional in talent and so unquestionable in his genius that it seems ungracious to say anything at all in subtraction from the current record of his manifest ability; yet, when a careful critic is required to consider three plays by this author in the course of a single evening, he is likely to become afflicted by the undesired sense of a certain haunting sameness in the work of Lord Dunsany. Greatness is easily recognizable at first sight; but it loses emphasis by excessive repetition. The plays of Lord Dunsany, though different in story, are monotonously similar in mood; and the sense of this monotonous identity is inculcated when three of these extraordinary compositions are presented in a single evening.

In the presentation of the current bill, McKay Morris repeated his magnificent performance of King Argimenes, and George Gaul registered a fine impression by his massive rendering of the monumental part of Agmar in "The Gods of the Mountain".

"GOOD MORNING, JUDGE"

"THE MAGISTRATE", by Arthur Wing Pinero, is one of the most famous farces that have earned a paragraph of honourable mention in the enduring history of the English-speaking stage. This piece was first presented, at the Royal Court Theatre, in Sloane Square (London, S.W.), on the evening of March 21, 1885. That is now a long time ago; but, for four and thirty years, not a single season has passed by without the chalking up of some production, somewhere in the English-speaking world, of this astonishingly lively play.

After the lapse of nearly half the sum of years allotted by tradition to the life of man, this famous farce has been transmuted into a "musical comedy"; and, after running for a year or two in London, under the title of "The Boy", it has recently been offered to the public of America under the more slangy and more enticing title of "Good Morning, Judge".

From the point of view of the dramatic critic, the current presentation of "Good Morning, Judge" is not nearly so attractive as the antecedent project of "The Magistrate". The recently initiated habit of turning successful farces into "musical comedies" ambitious for success has been a good thing for the lyric stage but a bad thing for dramatic authorship; for the most entertaining "musical comedy" is not so fine a fabric as a well-made farce. "Good Morning, Judge", by reason of its basic project, is more impressive than the average "musical comedy"; yet any auditor who is old enough to remember "The Magistrate" is likely to cry out against many tamperings with the traditional text of this historic farce that seem to be unwarranted.

The incidental lyrics are inferior to the inherited text; the music, composed by Lionel Monckton and Howard Talbot, is conventional and thin; and, as a whole, the effort to turn a great and memorable work into something timely and forgettable must be recorded as a failure. The fact, however, should be registered that George Hassell, an admirable actor, exhibits an amusing performance of the part created, four and thirty years ago, by Arthur Cecil. Mr. Hassell is so fine an artist that any professional commentator on the current theatre would be very glad to see him in a sincere rendering of a sincerely written part.

"THE VELVET LADY"

"THE VELVET LADY" is another "musical comedy" developed, in accordance with the current habit of our theatre, from the text of an antecedent farce. In this instance, the book was furnished by Fred Jackson and adapted to the traffic of the lyric stage by Henry Blossom. The entertainment was directed by Edgar MacGregor and Julian Mitchell; and the music was composed by Victor Herbert. "The Velvet Lady" may be dismissed, or else remembered, as the usual sort of thing. The production, provided by Klaw and Erlanger, was sumptuous and tasteful; yet there was nothing in the undertaking that called for more than passing mention.

"JUST AROUND THE CORNER"

"JUST Around the Corner", by George V. Hobart and Herbert Hall Winslow, might be dismissed as just another repetition of the customary play of rural life, were it not for the uncustomary fact that the performance is enlivened by the personal appeal of an artist so original and so attractive as Marie Cahill. This remarkable woman—devoid of beauty, as appearances are judged upon the stage—is gifted with a subtle ear for rhythm which permits her to register emphatically the finest points of that mysterious art which can only be described as "reading." Her sense of emphasis is absolutely nice; and her sense of craftsmanship is so meticulous that she is almost able to transmute into a semblance of momentary art a written project which otherwise would be relegated swiftly to oblivion.

"HOBOHEMIA"

NOW that the war is over, and the young men who were drafted into the army have been returned to civil life, the Greenwich Village Theatre has resumed its foregone functioning, under the direction of Frank Conroy and Harold Meltzer. The first production at this interesting playhouse, under the new conditions of a world made safe for democracy, was a piece called "Hobohemia," by Sinclair Lewis.

Sinclair Lewis is a spirited young man who has already imposed an impression on the reading public by two or three successful novels and half a dozen essays in the more restricted craft of the short-story. "Hobohemia," however, is his first play; and it reveals the weaknesses to be expected in a first endeavour in an unfamiliar art.

It is evident that Mr. Lewis, in this fabric, was trying to set forth a satire of life as it is lived in that peculiar region of New York that is known as Greenwich Village; but his composition

(*Continued on page 94*)

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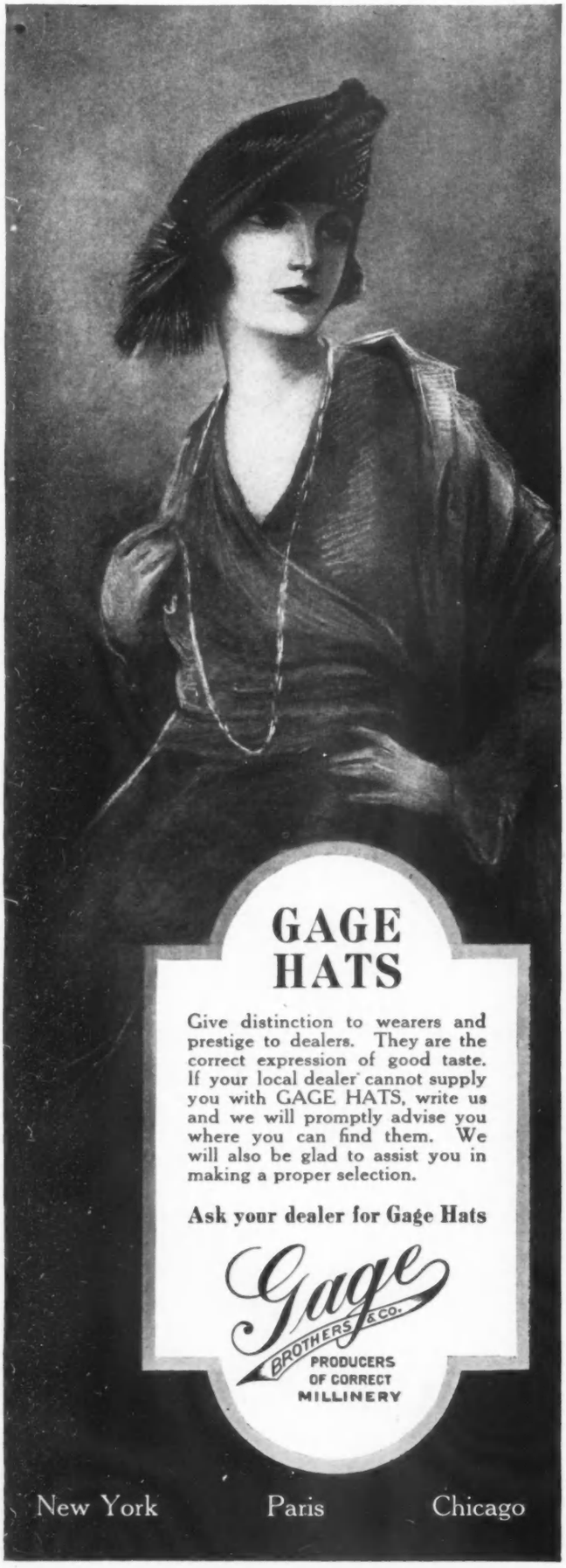

"GUIBOUR" WITH YVETTE GUILBERT

(*Continued from page 62*)

Jones; and, despite the current fame of this successful artist for the stage, it may be said with candour that he has never done anything more fine, in composition or in colour, than his imaginative investiture of this relic of a bygone age. The incidental music was gathered by Madame Guilbert from her ample library of mediaeval sources; and this music was beautifully rendered by choral singers trained by Edith Quaile. Especially impressive was the singing of Richards Hale, a young baritone endowed by nature with a gorgeous voice and equipped by study with a trained ability to use this great voice to the best advantage. The English version of the old French text was ably written by Anna Sprague MacDonald.

THE IMPORTANCE OF "GUIBOUR"

The presentation of "Guibour" was, in every respect, so satisfactory that the only matter which requires comment from the critical reviewer is the inherent importance of this rather artless composition, which was written down by some nameless and forgotten author—or syndicate of authors—more than half a thousand years ago.

In the first place, it may be stated that any veritable revelation of mediaeval art is greatly to be desired in this country at the present time. Alone among the mighty nations to which the predetermination of the future of the world has been allotted by the falling of the dice of destiny, our own country stands naked as a nation without a past. The ordinary citizens of England, France, or Italy, as they go about their daily business, walk beneath the shadow of many monuments of the middle ages, and are constantly reminded of the past by some gigantic relic like the cathedral of Canterbury, the cathedral of Amiens, the cathedral of Siena. In this country, we have inherited no cognate monuments of a world that used to be. Our most venerable buildings date merely from the seventeenth century; and most of these are being ruthlessly torn down in the interest of "progress." Ancestrally, we Americans, if we count our lineage from a common Adam, are just as old as the English, the French, or the Italians; but we are more in need of opportunities to recollect our ancient origin than our cousins overseas. In actuality, the modern world is too much with us; and it is difficult for us to trace back the tendrils of our best imaginings to the rich, dark soil of the world that used to be. To remind us vividly of the state of mind of our forefathers, we need a resurrection of the mediaeval drama more emphatically than an exhibition of this sort could possibly be needed by the contemporary public of Italy or France or England. "Guibour" is exceedingly important to the theatre-going public of New York, by virtue of the fact that it reminds the audience that there was a theatre-going public in the civic squares of France more than half a thousand years ago, and that the world was very much alive before the date of the discovery of America.

FOR AN ILLITERATE PUBLIC

In studying any work of mediaeval origin, we should remember always that the art of the middle ages was calculated carefully to appeal to a public that was illiterate. Throughout the thousand years which extended from the triumph of Christianity over the Roman world, in the fourth century, to the beginnings of the Renaissance of ancient culture, in the fourteenth century, nine-tenths of all the people who were born and buried in Europe passed through life without ever learning to read or write. Literacy was reserved almost exclusively for the clergy; and, practically speaking, the only people who could read and write were dignitaries of the Church. This, of course, is the main historic reason for the absolute supremacy of the Church over the minds and hearts of the common people of the middle ages. Any ordinary citizen was required to believe what was told him by the priests, because he was cut off, by his lack of education, from the privilege of appealing, through any other medium than the Church, to the written records of the accumulated wisdom of mankind.

WRITTEN IN STONE

The Church, as the sole custodian of literary learning and the chosen teacher of the vast illiterate populace throughout a thousand years, rendered in the main a good account of its stewardship. The people could not read; the people had to be taught; therefore, it was necessary to teach them through the easily intelligible symbols of concrete art. Here we have the motive for that tremendous efflorescence of Gothic architecture which forces modern critics to their knees to pay obeisance to the middle ages. John Ruskin was happily inspired with a phrase when he called the greatest monument of Gothic architecture "the Bible of Amiens." It was indeed a Bible, a sacred book made up of many sermons writ in stone; and these sermons were so concrete, and therefore so intelligible to the unlettered mind, that it might be actually said that any one who ran might read them. All that the Church could tell about the past, the present, and the future, the miracle of life and the mystery of death, and that triune ideal of Beauty, Truth, and Righteousness—Three in One and One in Three—was trumpeted through solid stone to all the passing generations that were born and buried within the visible radius of this towering cathedral.

THE REINVENTION OF DRAMA

Although the drama, as an art, had been excluded from the world for more than a thousand years—and that is the main reason, the present scribe is fain to think, why the centuries in question have been frequently labelled by learned historians as "the dark ages"—the Church decided, in the twelfth century, to reinvent the drama, as the most effective medium through which the illiterate public might be convinced of the essential truth of many myths and legends of what may be described most quickly as the "propaganda" of mediaeval Christianity. This newly reinvented drama immediately scored a popular success; and the enthusiasm of the public was so obvious that, when the daily overturning of the calendar had whispered its way into the fourteenth century, the Church and its affiliated organizations of representative men of letters were actively engaged, in nearly every European country, in pushing the drama as the most direct, and therefore the most effective, means of inculcating certain fundamental truths into the minds of an uneducated but eager and avid public.

To this enthusiastic season of the fourteenth century, "Guibour" belongs. Its characteristics as a work of art are similar to those of any representative example of mediaeval architecture. It is simple, homely, direct, concrete, and —from the point of view of the more sophisticated modern mind—naive. This old play is surprisingly alive, because it reveals an almost astonishing intimacy with life as it was actually lived in that

(*Continued on page 94*)

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far century which brought it forth; but, at certain moments when it appears to appeal for a degree of credence that is difficult for the modern commentator to concede, we should remember that it was originally written for a public that had never read a book.

In Victor Hugo's monumental novel, "Notre Dame de Paris," there is a famous passage in which a mediaeval priest, holding in one hand a copy of a newly printed book and sweeping the other hand in a gesture toward the vast cathedral, announces, *"Ceci tuera celà!"* The invention of printing was destined to supersede the function of mediaeval architecture. It is no longer necessary to erect Bibles in stone to edify a public that is fed with information by newspapers that issue eight or ten editions every day. Our modern laws, which impose a common-school education on every individual, without even consulting his desires, bequeath a greater potency upon the printed words of a propagandist than can ever be achieved by any such announcement of religious theory through the medium of lasting stone as has been imagined by the anachronistic projectors of the Cathedral of Saint John the Divine. The popular promulgation of the printed word has swiftly undermined the more specific and more concrete appeal of mediaeval art. *"Ceci tuera celà"*: "printing will kill architecture": this prediction has been justified by the event.

But any example of the drama of the middle ages should be judged by a contemporary critic not according to the theoretic terms of our modern printed literature but according to the terms of that more explicit mediaeval architecture which was designed to convey eternal messages to a running public unacquainted with the special craft of reading. Any such expression must be homely, and intimate, and quite unblushingly naive. "Guibour" fulfills with ease these rather remarkable requirements. It is so simple in its thought that any child could understand it; it is so homely in its method that it reveals a memorable picture of the daily life of a French town in the middle ages; and it is so deliciously naive in mood that it calls forth the sort of sympathetic smile with which we accompany the patting on the head of a lovely and appealing child.

One of the most delightful traits of the mediaeval public is that, being richly human, this public was quite illogically inconsistent in its moods. The one point about the great art of the Greeks which is impressed upon us most emphatically is that these supermen—and the world may nevermore be privileged to look upon their like again—could think only, and feel only, in one way at any predetermined moment. The Parthenon is absolutely holy: and no man may laugh irreverently when the moon is looking down upon it, under pain of being stricken dead by the drastic anger of the Gods. But every Bible that was written in stone by the mediaeval builders exhibits many passages whereby the running observer is invited to laugh aloud at some emphatic abnegation of the sacred mood in which the edifice, considered as a whole, has been conceived. To the mind of the present commentator, no other habitual detail of mediaeval art is so impressive as the simple and almost childish sense of humour that is ascribed continually by all the artists of the middle ages to the God that they revere abjectly.

"Guibour," which is a typical example of the religious drama of the fourteenth century, appears, at many points, naive and funny to a modern audience. But the thing to be remembered by the commentative auditor is that this childishness of humour was not accidental but intended. The writers of the middle ages, who plied their pens for the benefit of those who could not read, were not endeavouring to set the gods of their imagination lofty above Olympus, but were trying rather to bring these gods within familiar converse with those citizens who wandered daily through the market-place.

The Virgin Mary, in "Guibour," gives quick expression to a clearly appreciable sense of humour; and so do her attendant angels. This expression did not seem incongruous to the mediaeval mind. The reverent, unlettered people of the middle ages were wisely taught to laugh before they died, because death was fleeting but laughter was immortal. To the modern observer, trained by recent accidents to a more consistent singularity of atmosphere, this fine example of the mediaeval drama is perhaps most interesting by reason of its multiplicity of moods. It salutes us, with eternal laughter on its lips, as a thing about to die.

SEEN *on the* STAGE

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failed as satire because it tilted over, all too easily into the neighbouring region of burlesque. The prime prerequisite of the subtle art of satire is that the audience shall be persuaded to accept, as a matter of fact, the conditions of experience which are represented on the stage. In observing "Hobohemia," this presumption is impossible. The characters set forth as representative of the life of Greenwich Village are so extreme in type that the ordinary auditor is likely to reject them. An intelligent intention to satirize a phase of current life that has laid itself open to a logical attack has been enervated by an exercise of zeal from a humorist too extravagant in method.

"PLEASE GET MARRIED"

THE one surprising fact about "Please Get Married," by James Cullen and Lewis Allen Browne, is that this farce should have been presented in the Little Theatre, which has hitherto been guarded against any infraction of good taste by Winthrop Ames. This play is deficient not only in respect to the technical requirements of drama, but also in respect to traditions of good taste.

"Please Get Married" is offered by Oliver Morosco, for the delectation of "a typical Morosco audience." The piece is very vulgar. It is designed and written in such a way that it would call a blush of embarrassment to the cheek of any Frenchman. It deals with the adventure of a honeymoon which is interrupted by a series of unexpected accidents. The bedroom scene in the second act is undeniably funny, but is subject to several interrogations on the score of taste; and the rest of the play is futile, because of many obvious deficiencies in technical manipulation. In the case of "Please Get Married," the commentator encounters a poor play whose only appeal to popularity is obviously based upon the titillation afforded to the sense of pruriency. The leading parts, however, are played with taste and tact by Ernest Truex and Edith Taliaferro.

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Consider the youthful jauntiness of this charming suit of fine Poiret twill. It's lined with fancy silk and features a vest and over-collar of silk tricolette in contrasting color. Even the back boasts a new fashion in its blouse effect with an inverted plait down the centre. Ask your dealer to show you this smart suit.

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SPRING comes and with it new Miss Manhattan coats, capes and suits, beloved by Fashion. Each garment is smartly distinctive in its features—created under my personal supervision by my own designing staff.

Youth is glorified in every line, in the gay silk linings, in the cleverly contrived pockets and belts. And, of course, my label guarantees you solid worth as well as style—good materials well tailored and carefully finished.

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Miss Manhattan

SEEN *in the* SHOPS

(*Continued from page 67*)

attractive and is often seen on French blouses. The round collar is caught with old blue crocheted drops.

The slip-over blouse at right on page 66 is made of a new material called "filétex," a cotton voile with drawn threads forming tiny checks. This fabric comes in the most delicate colourings as well as white. The blouse illustrated here may be had in white, flesh colour, peach, and a new soft grey blue called "cloud blue." The frilled collar and cuffs are of white voile edged with Valenciennes lace. Four pleats on either side of the front and back provide the necessary fulness, and a narrow black ribbon is used for the lacing.

Fine white voile is used for the slip-over blouse at the top of page 67 in the middle. Valenciennes lace edging and insertion outline the front opening, and the round collar and cuffs are finished with the edging. There are clusters of pin tucks at each shoulder in both back and front.

Two new umbrellas appear in the sketch at the top of page 66. The one at the left is a most unusual value. Its covering is all silk in a barely discernible two-tone weave, black with dark blue, black with green, or black with purple. The handle and ferrule are of dark brown pimento wood, and the strap is of dark brown leather. A new composition is effectively used in amber colouring for the handle and ferrule for the umbrella at the right. The covering is all silk and may be had in navy blue, brown, green, and purple.

The charming négligée sketched at the upper left on page 67 is of crêpe de Chine and Georgette crêpe. It may be had in all flesh colour or in orchid and flesh, light blue, and flesh colour, and Victory blue with flesh colour. It fastens in the front under rosebuds.

The combination at the upper right on page 67 is of a good quality nainsook. Four pin tucks on either side of the front and a well-cut seam give the desired semi-fitting effect. Embroidery and insertion are used for trimming.

DRESSING ON A WAR INCOME

(*Continued from page 70*)

women. This is true in England and in France, also, but it is particularly evident in the clothes of American women. A few years ago, the American woman spent her entire summer day in country or sports clothes, but this season she is more likely to change her morning dress after her afternoon nap and appear at tea time in a simple frock of dainty material with light shoes and stockings and, possibly, a large shade hat. The frocks shown on page 70 are of this type, a type especially appropriate for the woman dressing on a war-reduced income. The wearing of a dainty gown such as these is a charming habit to acquire, and the gown need not be for afternoon wear alone, but may be worn for informal dinners as well. It is not often that one finds a material and style that fits two occasions, but the materials and designs used in the gowns described here are very lovely and altogether appropriate for both afternoon and evening wear. Embroidered net in white, cream, and in soft colours, lace-trimmed English eyelet embroidery, embroidered batiste, chiffon, and new voiles made up over silk are quite as pretty as the most elaborate evening gowns.

THE GOWN WITH A DOUBLE PURPOSE

The sketch at the bottom of page 70 shows a pale yellow organdie with a mirage dot, made into one of these gowns that go so far towards linking the afternoon gown with the informal dinner gown. This gown has been especially designed for this double purpose by Vogue. The fichu, outlined by picot-edged ruffles, that softly drapes the shoulders and the apron-shaped tunic with a wide sash of the material, also outlined in dainty ruffles, fairly speak of balmy summer twilights. The underskirt is composed of narrow organdie ruffles, on a foundation of pale flesh taffeta, the material which is used also as a foundation for the bodice. Short puff sleeves are formed by a series of the ruffles.

At the top of page 70 is a sketch of a hat and a parasol of voile with a white ground on which tiny blue and yellow flowers are scattered. Ruffles of the voile form the crown of the hat and seem to be tied to the brim with picot-edged ribbon. The brim is stiff and edged with sheer white marquisette. The parasol, too, is edged with a border of marquisette, though composed chiefly of voile, and is mounted on a white stick. A separate fichu of old-blue silk faille masquerades as a summer wrap. It is made of taffeta and edged with taffeta ruffles.

A MID-SUMMER FROCK

At the left of page 70 is shown a lovely mid-summer frock of white all-over embroidery. The underskirt is straight and tight and is made from the embroidery with a footing of net at the bottom. The full overskirt has a panel of the embroidery in the front and back, bordered with a deep picot-edged ruffle of the net, and down each side cascades a series of three short ruffles, giving the new fulness at the hips. The panels of the overskirt continue up to the neck to form the main part of the bodice, while the sleeves and sides of the bodice are in the net. A deep collar and turn-back cuffs of the net are delicately embroidered, and the delightful effect is completed by a ribbon sash of black velvet.

The sketch at the right of page 70 shows an unusual frock of blue and white printed voile. Over a draped narrow underskirt is an overdress with a rather long-waisted bodice that blouses at the back and is slightly fulled all the way around. The skirt shows the new line in a charming way. It is quite full and straight and is caught in close to the figure by blue grosgrain ribbons that run under the overskirt at the front, where they cross, and come out at either side and run across the back. The shallow neckline and three-quarter sleeves are bound in the grosgrain ribbon, and the belt of ribbon has a small bow at the back.

Note—As long as the need continues, Vogue will conduct this department to meet the needs of the woman with a war-reduced income. If any special problem confronts you, write to Vogue, 19 West 44th Street, enclose a three-cent stamp, and it will answer without charge any individual question on dress, will suggest ways of altering frocks, assist in planning a wardrobe, and suggest patterns. Vogue will cut a pattern of any costume shown in this department for $3 in size 36; other sizes, with pinned patterns, $5.

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One of the five
A Titan Among Tires
The 'Royal Cord' is super-strong. It has more than enough strength in the carcass. More than enough thickness in the sidewall. More than enough toughness in the tread.
The tire structure is built up of powerful, sinewy cords—tens of thousands of them in many layers. Each adds its individual strength to the tremendous sum-total of the tire as a whole.
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So, in addition to giant strength, there is about the 'Royal Cord' an aliveness and responsiveness that is amazing.
The 'Royal Cord' is one of five distinctive United States Tires—all good tires—all built with the surplus strength that means long life and lowest cost per mile.
No matter what type of car you drive, or what kind of roads you travel, there are United States Tires that will exactly meet your needs.
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Be sure you find it before you buy ginghams and then you'll be sure of the ginghams you buy.

Sold at quality stores the world over.

The Ticket on the Selvage.

DAVID & JOHN ANDERSON, LTD
NONE GENUINE WITHOUT THIS → D J A
SCOTCH GINGHAMS.

No artist could overlook the decorative possibilities of the camel, but it requires the ability of a McBey to handle that much-used theme with the spirit and grace of line of "The Long Patrol Tracks Discovered"

A R T

(*Continued from page 63*)

seated figures, set high against a background of unbroken sky, even as one sees the aeroplanes, give the impression of a wholly new type developed in the human race by the demands of war. Young, they are, keen of face and clean of limb, with an air of superlative control of muscles and of nerves superhumanly fine and sure, with eyes that seem to have gauged a distance farther than the human eye has ever known.

Two canvases which bring to mind the clever daring of the Orpen of peace times are those entitled "The Refugee A" and "The Refugee B." In the first, a slender, fair-haired, young girl, clad in indiscriminate garments which seem not to belong to her, sits with hands dropped in her lap in helpless acceptance of sorrow too great to be borne. The great brown eyes, in which hopeless tears are ready to follow the countless tears already shed, look unseeingly before her, as at a world bereft of all that made life dear. "The Refugee B" looks back to the days before the war and presents the same face glowing with youth and beauty, the face of a girl gently born and tenderly reared, to whom life is joy and sorrow but a name.

Less in number but not in interest are the exquisitely sensitive wash drawings of James McBey, official artist of the British forces in the East. The hand of the etcher is apparent in these compositions of colour and delicate forceful line and is admirably fitted to portraying this most picturesque of all the campaigns. Long camel trains move swiftly across the desert through a moonlit blue haze, immense guns are moved to place, also by the uncertain moonlight, and scouting parties on camels gather in excited groups to discuss trails in the sand. Turbaned natives move to and fro on the wharves besides great ships, native villages stand out in the brilliant light of the desert, framed in the dark timbers of some shelter from which the artist looks, or, again, a bugler silhouetted against the clear sky of an eastern dawn sounds reveille above a sea of sleeping tents, white against the desert sand. All the light and colour and spaciousness of the East is in these drawings with their simple washes and sensitive line, and one looks forward with interest to seeing the influence of this Eastern experience on McBey's etchings.

It is a far cry from these works of forceful subject and masterly execution to the languid grace of the American Water Color Club, which held its fifty-second annual exhibition, during February, at the galleries of the National Arts Club. The exhibition was a large one, despite war conditions, but in quality it fell below even the very moderate average maintained by our water colour artists.

"The Coast of Holland," by William G. Robinson, contributed interest where interest was much to be desired, at the exhibition of the American Water Color Club held during February at the National Arts Club

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Two-Power-Range EIGHT

The "Loafing" Range

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Modern Lightness—With Stability

THERE is much to be said for the closed car bodies that set the first high standards of coach building applied to motor cars.

Peerless leadership in Closed Car construction was established in the early days of the industry.

There is much to be said for newer methods—where they work real improvement.

The Peerless Closed Cars of today embody those fundamental principles developed by the old master coach builders, combined with all that constitutes genuine improvement in modern methods.

The result—modern lightness with stability.

Mounted on the famous Peerless Eight chassis, with its two separate and distinct ranges of power, the Peerless Closed Cars of today maintain their leadership.

In substantial comfort they are not to be surpassed.

In operation they give the most distinctive performance yet attained by motor cars.

The "loafing" range offers the acme of soft, smooth, efficient, economical application of power.

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Let the Peerless dealer show you its remarkable range of performance—those contrasts of opposite virtues which have made the Peerless Two-Power-Ranger the distinctive motor car of the day.

7 passenger Touring $2760 4 passenger Roadster $2760 4 passenger Coupe $3320
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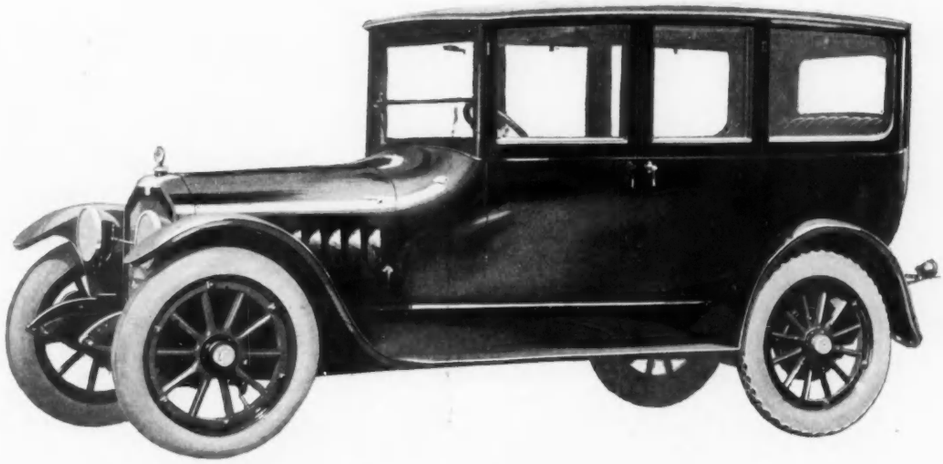

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FIFTH AVENUE AT 46TH STREET
NEW YORK

BOYLSTON STREET - BOSTON

Miss Sheila Byrne, now an interesting débutante, wears the smartest of small hats, a bit of black straw and very much black silk tassel

SPRING ADVANCES ON NEW YORK

(*Continued from page 52*)

design of broad herring-bone stripes. The only substantial things about this wrap were the extravagant collar of taupe fox and the broad band of this same fur at the edge of the sleeves, and its great charm lay in the way it seemed to drip from the figure. Even the throw, which was flung about the neck beneath the fur collar, was of the black net, though quite heavily weighted with jet ornaments. Black stockings of gossamer thinness, with a line of about the weight of a linen thread running through them at intervals of perhaps three-quarters of an inch, appeared above her slender black satin pumps and represented that conservative mingling of elegance and novelty which is the basis of chic in the accessories of dress.

A NEW MODE IN GLOVES

Gloves have now come to be so much a part of the more formal evening costume that one scarcely notes them, but these gloves are, as a rule, white. Not so the gloves worn by a distinguished grey-haired woman who appeared in one of the boxes at the Metropolitan recently. With a black chiffon gown, elaborately collared with *point de Venise* lace and a wide black dog-collar with diamond slides, she wore long black suède gloves which ended just above the elbows—some inches below the very short sleeves of her gown.

Though gayer times have come upon us, much black continues to be seen in the new evening gowns. The vogue for black velvet has decreased, but black net and black lace are still with us in impressive quantities. Black with black hair, if a woman's skin is good, is remarkably effective. Mrs. J. Gordon Douglas, for instance, illustrates strikingly the effectiveness of black when worn by black-haired women. About town she is exceedingly smart, these days, in a suit of black cloth with a short box-coat and a scant straight skirt. Straight down the front of the coat, there is a line of Persian lamb, and a little flat collar and cuffs of the same material finish the coat. With it, she wears a low hat of black faille with a straight brim of conservative size, and this, too, is banded with Persian lamb.

At the Chu Chin Chow Ball, which was the third of the big costume dances of the winter, Mrs. Douglas was one of the few women who managed to escape the very rigourous regulations in regard to costume. She came in a gown of black chiffon cut with a deep point at the back and made very simply save for an apron of the filmy stuff, which came across the back instead of the front of the gown and was weighted with two rows of ribbon velvet. The very simplicity of this frock made it charming with her black hair and her wonderful rope of pearls.

Signs of the new silhouette seem to be rather slow in making their appearance in New York, but now and then one does get a hint of the new line, as in the frock which Miss Lucile Baldwin wore recently at the Club de Vingt. The main substance of the gown was blue gabardine and the blouse was undoubtedly cut on Bulgarian lines, coming down well over the hips after the fashions of the clothes worn about five years ago. There was a panel of gay metallic embroidery down the centre of the back and front, and the upper sleeves were of this material, which combined soft tones of blue and red and yellow. Short sleeves threaten to be with us again, and one begins to see them both in frocks and in separate blouses. Many of the new short-sleeved blouses have little apron fronts, as though to make up for their lack in one respect by an increase in another.

THE SEASON JUSTIFIES THE EARLY STRAWS

So mild has been the winter that the usual early influx of straw hats has not its wonted effect of taking time excessively by the forelock, and perhaps it is owing to the temperate season that this type of headwear made its appearance so early and in such generous numbers. Just as one makes up one's mind that the new spring hats will surely be small, at least such of them as are smart, lo and behold, along comes a whole battalion of large hats to change one's belief. Two new hats, just about as far apart in character as it is possible for hats to be, but both of them worn by smart women and both of them very chic, have recently made their appearance here. Miss Sheila Byrne, now a most interesting débutante, wears a tiny boat-shaped affair of black straw with a great black tassel dripping over one side as its only ornament. Mrs. Frederick Frelinghuysen wears a broad eccentrically shaped blue straw hat, upon which very flat blue ostrich feathers stretch out on each side to astonishing widths.

Mrs. Frederick Frelinghuysen is sponsor for the new large hat with brim of uneven width

VAN RAALTE

"Niagara Maid"

Double-tipped SILK GLOVES

"This name shows I know the best"

"THEY'RE a perfect revelation—these Van Raalte Silk Gloves. They fit so beautifully and add such slender gracefulness to one's hands. As for service, their pure glove-silk fabric is the sort that defies both wear and repeated launderings."

All Van Raalte Silk Gloves are double tipped for double wear with a guarantee in every pair—and it certainly does pay to look for the name in the hem."

NIAGARA SILK MILLS, 5th Avenue at 16th Street, New York City

Makers of Van Raalte Veils, Silk Underwear and Silk Hosiery

The Exclusive Piccadilly Mesh Bag

A SMART modish mesh bag with a convenient vanity box containing a powder puff and mirror cleverly concealed in the frame.

For motor or shopping trips, for afternoon or evening functions the Piccadilly Mesh Bag is always in good form.

Piccadilly Mesh Bags are exclusive in design and are made of Baby mesh with latest patterns of very thin model frames. They are light and convenient and can be worn with any costume.

Made in SILVER PLATE, GOLD PLATE, STERLING SILVER *and* 14-KARAT GOLD

THE patentees, Messrs. Wiener Bros., of 325 Fifth Avenue, New York, suggest that you ask your favorite shop for the PICCADILLY MESH BAGS. *They will be glad to show them to you.*

ACCESSORIES DESIGNED BY IRIBE

(*Continued from page 41*)

Perhaps the hat may be classified as the most important of those articles which are called accessories. It is hardly possible, of course, to decree a general mode among them, any more than it is possible to ask every woman to dress her hair in the same manner. One has to take into consideration what kind of frame best suits the face, and just what dips, tilts, and curves accentuate the shadows of those brilliant eyes, the oval outline of a smooth cheek, or the saucy tip of a rounded chin. Little hats or big, simple hats or complicated, hats for morning wear or for tea, hats for country sports or tulle creations for evening splendour—all of these bits of satin, feathers, and straw remain very nearly independent of fashion and express their whims in a manner rich and varied.

This summer hats are to be of every conceivable shape. Those shown on pages 40 and 41 are of fine soft straw combined deftly with faille and taffeta and trimmed with feathers, tulle, and flowers. Whether one chooses a dashing little turban, or whether one shadows her smiles beneath the mystery of drooping brims, with such a field to choose from, the results ought surely to be happy.

ARTICLES OF DIMINUTIVE CHARM

Besides hats, there is that realm of infinite whim and fancy which best expresses itself in parasols, veils, gloves, fans, belts, vanity cases, and cigarette boxes. Nor must one forget those trifles of lace and linen known as handkerchiefs, or the silk of stockings, and the romance that may be turned into slippers. Parasols have been known to change the fate of nations, tipped airily to one side or lowered discreetly. The one shown on page 40 has a handle of tortoise-shell and a flippant little bow so placed that when the parasol is opened it hangs from the edge.

Cosmopolitan in their tastes, bags toy gaily with many materials, colours, and shapes, and touch themselves with traceries of beads or shining embroidery. And what can one not say for those frail aids to feminine beauty known as vanity cases? In gold or lacquered wood they are ready to be hidden in the silk depths of a purse or to swing from slender chains until one slips from them an airy little puff, a drift of powder.

Fans are as old as coquetry, older than romance. One may never own too many of these fancies of slender painted sticks and delicate silk. The one shown on page 40 is of ebony and is painted on ivory or parchment. Around the neck of the lady at the right on page 40 is a necklace of pearls with a large sapphire clasp. The gloves of the interested lady bending over the table to examine the bag, fasten on the top with buckle of diamonds.

All these delightful affairs are being called "frivolities," a term of injustice, surely, since nothing which adds loveliness to beauty and grace can be called either frivolous or superfluous. Every woman knows just what best suits her individuality, even in the world of evanescent charm in little things. She must choose them all with consummate care—if her hair is gold and her face like Dresden china, her fan, too, must be frail and ivory-wrought and tinted with roses. If, however, hers is a beauty dark and severe, every detail of her costume must be selected to accentuate that particular type.

ACCESSORIES EXPRESS PERSONALITY

Nor must one be fearful of making a mistake or shrink timidly before the task of selecting these diminutive and fateful articles. Too often women are afraid to express their own personality and to depart from the general vogue far enough to stand out as delightful and distinct pictures. As a result they become mere manikins for dressmakers whose taste is certainly not always infallible. Although I naturally prefer a woman with good taste rather than with bad, most of all I hate a lack of any taste whatsoever. A woman should not hesitate to choose that which expresses her own personality, her own ideas, her own charm. Although mistakes may occur, at least one always remains oneself, which is far better than never to have made an error and at the same time, never to have been anything. American creators are offering, at the present time, a bewildering store of delightful objects which are all the result of ingenious and exquisite taste. That strange bag with the dull red beads may be meant for you, Toinette, or the parasol with its fateful and frail conceits of silk. They have all been designed, and it only remains for you to have them executed.

And your fresh straw hat, Annabel, and your dress of pale linen do not make you appear too different because, happily, you do not care to be conspicuous among other refined and elegant women. But, if you put around your neck a necklace of jade and amethyst, then you would capture harmony and mystery and charm, since your eyes, too, are disturbing pools of jade and deeper amethyst.

PAUL IRIBE.

"Sleeve-Valve, the Motor that Always Runs"

Willys KNIGHT

THE Willys-Knight sleeve-valve motor is so ungrudging and unflagging in its performance that it has come to be known as *the motor that always runs.* Nothing our salesmen can say about the car can be as convincing as the statements of its owners. The man who has driven a Willys-Knight car thousands of miles becomes so enthusiastic over the sleeve-valve motor that he rarely ever is content until he prevails upon his friends to profit by his experience. This staunch allegiance of Willys-Knight owners has given rise to the expression—"Once a Willys-Knight owner always a Willys-Knight owner."

WILLYS-OVERLAND, INC., *Toledo, Ohio*

Willys-Knight Touring—Four, $1725—Eight, $2750; Seven Passenger Sedan—Four, $2750—Eight, $3475. Prices f. o. b. Toledo

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Both Carry
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The 32-cent package of Quaker Oats contains 6,221 calories of energy. And foods, as you know, are now measured by calories.

Note what a bulk of some foods it takes to equal that single package. That is, to supply the same energy value.

It Equals In Calories

53 Cans of Tomatoes
Or 21 Cans of Peas
Or 50 Large Potatoes
Or 750 Oysters
Or 80 Bananas
Or 22 Pounds Perch
Or 89 Eggs
Or 9 Pounds Veal Cutlets

Compare the cost on this same basis and the difference is amazing. See table below.

Note that meat foods, fish and eggs average ten times Quaker Oats' cost for the energy they yield.

But the difference is greater still. The oat is a better-balanced food. It is more nearly a complete food. For people of all ages, it is called "The Food of Foods."

Note these cost comparisons, based on prices at this writing. Consider them in your breakfasts. Ten people can be fed on Quaker Oats at the cost of feeding one on meats.

Cost Per 1,000 Calories

Quaker Oats	5 cents	Salt Codfish	78 cents
Round Steak	41 "	Fresh Halibut	53 "
Veal Cutlets	57 "	Hens' Eggs	70 "
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Quaker Oats

The Exquisite Flakes

In Quaker Oats we flake the queen grains only—just the rich, plump, flavory oats. We get but ten pounds from a bushel.

The result is a flavor which has won millions, and which costs you no extra price. Don't forget to specify this brand.

Two Sizes: 12c to 13c—30c to 32c

Except in the Far West and South

Packed in Sealed Round Packages with Removable Cover

(3000)

On an oval tray of silver stand a graceful coffee urn, cream pitcher, and sugar bowl of silver, etched in the Adam's manner. The cups of thin, gold-edged, white china stand on silver plates and are held in silver stands; from Gorham Company

THE FINALE OF FORMAL DINNERS

(*Continued from page 51*)

chological thing, but is due to the fact that coffee is a stimulant, one of the few which give a bracing effect.

IN THE MAKING

The preparation of coffee, though it has never developed the elaborate ceremonial of Japanese tea-making, is none the less a serious matter and subject to rules which must not be infringed.

The coffee berry, which is usually purchased roasted and ready for grinding, is made up of fibrous cells visible under the microscope, and in these is stored the whole value of coffee, the aromatic oils. These oils are released by grinding, and the finer the coffee is ground, the more quickly and more thoroughly are these oils extracted by boiling water. In pulverized coffee the oils are instantly soluble in boiling water. It therefore follows that coarsely ground coffee is unopened coffee, coffee thrown away.

It should be kept in mind, however, that when ground coffee is left in open packages, the oil is exposed to the air and evaporates. Ground coffee should always be kept in airproof and moisture-proof containers.

From scientific researches, including chemical analysis of coffee made by various methods, the fundamental principles of coffee making have been clearly established. These principles are simple and, when once understood, enable one to judge accurately the merits and defects of the various coffee-making devices on the market. They constitute the law of coffee making.

The secret of the whole matter lies in the fact that correct brewing is not cooking. It is a process of extraction of the aromatic oils, already cooked in roasting, from the surrounding fiber, which has no drinkable value. Boiling or stewing coffee tends to cook in this fibre, which should be wholly discarded as dregs; and thus damages the flavour and clearness of the resulting liquid.

The aromatic oils, constituting the whole true flavour, are extracted instantly by boiling water when the cells are thoroughly opened by fine grinding.

THE VALUE OF FINE GRINDING

The undesirable elements, being less quickly soluble, are left in the grounds in their quick and brief contact of coffee and water. The coarser the coffee is ground, the less accessible are the oils to the water, and this accounts for the impossibility of getting strength from coffee which is not ground finely enough.

Too long contact of coffee and water gives the brewed coffee a twang and bitterness. The finer the coffee is ground, the less the time of contact should be; more than this, the infusion, when brewed, is injured by being boiled or over-heated. It is also damaged by being chilled, for this breaks the fusion of oils and water. It should be served immediately or kept hot in a double boiler or some similar arrangement.

Tests show that water under the boiling point (212 degrees) does not fully extract the aromatic oils. Brewed below this temperature, the coffee will have a weak insipid flavour. The effort to make up this deficiency by longer contact of coffee and water or repeated pouring through a drip coffee pot, results in no extraction of the oils, but draws out the undesirable elements, such as caffeine, which is soluble in water at any temperature and the amount of which in brewed coffee is governed by the time of contact of coffee and water in brewing.

There are many and various methods of coffee making, and people accustomed to one method usually prefer that one to any other. The two following ways are universally approved by experts on coffee and coffee making and are considered the most delectable and most scientific methods of preparation.

FILTERED OR DRIP COFFEE

This method of coffee making is usually preferred by the French. The coffee is ground finer than for boiled coffee and is placed in a strainer or receptacle over the pot, the boiling water is then poured through it and allowed to drip into the pot below, which should be kept standing in a pan of hot water. The water must be added slowly, a cupful at a time, and if the coffee is not strong enough it may be poured back over the grounds again.

PERCOLATOR COFFEE

There are many excellent coffee percolators on the market, and as a general rule they produce very satisfactory coffee. The coffee is ground fine and placed in a receptacle at the top of the pot. The water is placed in the lower part and allowed to boil up. In boiling it passes through the ground coffee and extracts the flavour. The exact methods of procedure depend largely on the pattern of the percolator and the methods usually vary with each pot.

Other methods, perhaps not so scientific or so well approved, are still

(*Continued on page 104*)

VAN RAALTE

"Niagara Maid" SILK UNDERWEAR

"I gave these to sister"

THE dainty luxuriousness of the firm glove-silk fabric in Van Raalte "Niagara Maid" Glove Silk Underwear makes them beloved of every feminine heart.

Their soft pink never needs renewing with artificial coloring—a noteworthy feature of these undergarments that are designed to launder as often as you like with perfect satisfaction. For sale at all good shops.

Niagara Silk Mills, 5th Ave. at 16th St., N.Y.C.

Makers of Van Raalte Veils, Silk Gloves and Silk Hosiery

Standard SPATS

Fashion says: "SPATS"

EVERY smartly dressed woman is wearing Spats this year to complete her costume. They choose "Standard" Spats of course—better looking, better fitting, better made spats—the actual standard in style, fit and quality.

The "TRIMLINE," a "Standard" Spat, is modeled over the shoe in flowing graceful lines, looking for all the world as though it had been specially tailored for *you*.

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Ask for "STANDARD" SPATS at foremost shops

S. RAUH & COMPANY

The Largest and Foremost Manufacturers of Spats in the World

310 SIXTH AVE., NEW YORK CITY

THE FINALE OF FORMAL DINNERS

(*Continued from page 102*)

considered by a great many people as good ways for making good coffee.

BOILED COFFEE—COLD WATER

Boiling is probably the most generally employed method of coffee-making. To each cup of cold water, two tablespoonfuls of ground coffee are added, with two tablespoonfuls extra for the pot. The white of an egg, or even the egg shell, improves the quality of the coffee and keeps it clear. The coffee should be allowed to come slowly to a boil and boil one minute, after which a half a cupful of cold water should be added and the pot placed over a slow fire or at the back of the stove to keep hot. While the coffee is coming to a boil it is well to put a piece of tissue paper in the lip of the pot to keep the flavour from escaping. All coffee should be served boiling hot with cream or hot milk.

HOT WATER BOILING

By heating the coffee beans over the fire before grinding, added flavour is given to the beverage. For hot water boiling, a cup of ground coffee is mixed with a beaten egg to which has been added three tablespoonfuls of water. A quart of boiling water is then poured over the mixture and the pot placed over the fire. The coffee is then allowed to boil slowly for about ten minutes. In order to keep it clear it is advisable, after it has boiled, to pour it out into a cup and return it to the pot several times. After ten minutes of slow boiling the pot is placed over a slow fire where it is kept hot, but not allowed to boil until time for serving. Isinglass, dissolved in hot water, is used sometimes to clear coffee instead of the white of an egg. It should be added after the coffee comes to a boil. Some people prefer to put the grounds in little flannel bags, which are placed in the coffee pot with the boiling water. The pot is then placed in a saucepan of boiling water and the coffee is cooked for fifteen minutes.

CREOLE COFFEE

A little variety in the usual after-dinner coffee may be supplied by placing three tablespoonfuls of sugar in a saucepan and allowing them to brown slowly and when almost black by adding a cup of water. It is allowed to simmer until all the sugar is dissolved and then poured over a filter or drip filled with two cups of finely ground coffee. Three pints of boiling water should be added slowly. This after dinner coffee should be served with cream and sugar.

There are other and deliciously subtle ways to satisfy the coffee-lover. Recipes for cold and hot desserts flavoured with coffee which have proved particularly successful, follow.

PARFAIT AU CAFÉ

The proper method of making this delightful French confection is to use the fresh roasted coffee beans unground. A little less than a pound of these is placed in a pint of syrup, eight egg yolks are added, and the mixture set over a slow fire, and stirred constantly until it thickens. It is then strained into a bowl, set in a basin of cracked ice, and stirred until cool. When cool, a quart of raw cream, beaten to a froth, is added and the whole mixture is poured into a mould and packed in a pail of salted ice for two hours.

MOUSSE AU CAFÉ VIÉRGE

The Café Parfait made with two quarts instead of one quart of cream and served on a round piece of sponge cake is called Mousse au Café Viérge. The extra cream makes it richer than the parfait and the coffee flavour is not so strong.

BLANC-MANGE AU CAFÉ

A more delicate flavour is imparted to desserts, if the coffee bean is left unground. To make a delicious blanc-mange au café, put six ounces of freshly roasted coffee beans into a quart of boiling cream and set on the back of the stove to infuse for an hour. An ounce and a half of gelatine and twelve ounces of sugar are then added and the whole mixture is strained through a fine sieve into a cylindrical mould and packed in ice until cold.

WHITE COFFEE ICE CREAM

Twelve egg yolks mixed with twelve ounces of sugar are diluted with a quart of cream and an infusion made by leaving six ounces of freshly roasted coffee in a pint and a half of boiled milk on the back of the stove for an hour. This mixture is then stirred over a slow fire until it thickens. It is strained through a fine sieve and frozen in the usual way.

CUP-OF-COFFEE CUSTARD

Concentrated black coffee is used to flavour a delicious custard, which is made with eight egg yolks, eight ounces of sugar mixed well and diluted with six custard cups full of boiling milk. A full cup of coffee should be used. After being mixed and strained into the custard cups, it should be placed in a sautoir with boiling water to half their height. All froth should be removed from the top and the custard is left to simmer for about twenty minutes. When it is well set, the cups should be removed from the sautoir and left to cool.

SOUFFLÉ AU CAFÉ

This dainty confection can be made in a very short time. A quart of boiling milk is poured over four ounces of freshly roasted coffee and is left to infuse while cooling. When cool, it is added to a mixture of six ounces of flour and six ounces of sugar and is boiled for two minutes. It is then removed from the fire and six egg yolks are added gradually, two at a time, followed by the stiffly beaten whites. The mixture is then carefully poured into a buttered baking dish, sprinkled with powdered sugar, and baked for twenty minutes. It should be served immediately.

FRENCH CUSTARD AU CAFÉ VIÉRGE

Café Viérge is another name for coffee extract made by infusing unground and freshly roasted coffee beans in boiling milk. This extracts the flavour and taste while leaving the milk colourless. A pint added to two quarts of rich custard and cooked in a round deep custard dish set in a stewpan nearly filled with boiling water makes a very successful dessert.

EXCELLENT AU CAFÉ

An infusion of four ounces of freshly roasted coffee and a half a vanilla bean in a quart of milk is added to sixteen egg yolks and twenty ounces of sugar and is stirred over a slow fire until thick. It is then strained and cooled. Just before freezing a quart of well whipped cream is added.

This will prove not only delicious in flavour, but delightfully smooth in consistency.

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The enjoyment of the owner is heightened by the knowledge that upkeep and maintenance have been reduced to the minimum.

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The price is merely a minor reason for the popularity of the car.

Touring and Roadster Types

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Most "Every Woman Knows" that individuality is best obtained by arranging her own hair, and that the quickest, most convenient wave, without heat and without the slightest injury, is made by using

WEST ELECTRIC
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But keeping the wave in is a matter of using the right kind of hair net; one that is strong enough to hold the hair firmly in place; one that is properly treated to insure retention of natural strength; one that is hand made and consequently free from breaks or knots.

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Combine strength, perfection of hand manufacture with durability and absolute match of color.

On sale everywhere at all good stores, or we will supply you direct if you will send your dealer's name enclosing the price in either stamps or money.

West Electric Hair Curler Company
159 Columbia Avenue Philadelphia, Pa.

ANSWERS TO CORRESPONDENTS

VOGUE invites questions on dress, social conventions, etiquette, entertaining, household decorations, schools, and the shops. Any reader may have an answer on these and similar topics; Vogue stands ready to fill the rôle of an authoritative friendly adviser.

Because fashion is so variable, and depends so much on who you are and where you are, it is always better to secure a reliable answer to each problem than to run the risk of making a mistake. Before asking Vogue, please read carefully the following rules:

(1) Addresses of where to purchase any article will be sent by mail without charge and as promptly as possible, provided that a self-addressed stamped envelope accompanies request.

(2) Answers to questions of limited length and unlimited as to time of answer will be published in Vogue at its convenience, without charge.

(3) Ten-day questions. Answers sent by mail within ten days after receipt. Fee, 25 cents for each question.

(4) Confidential questions. Answers sent by mail within six days after receipt. These answers will not be published without permission. Fee, $2.

(A) The right to decline to answer is in all cases reserved by Vogue.

(B) The writer's full name and address must accompany all questions asked.

(C) A self-addressed and stamped envelope must accompany all questions which are to receive answers by mail.

Miss M. L. R.—How long before a wedding should the invitations be sent? How should the outside and inside envelopes be addressed?

Ans.—Wedding invitations should be sent at least a fortnight before the wedding date. When addressing these invitations, the outside envelope should be addressed with the full postal address, while the inner envelope is addressed simply with the name of the person to whom the invitation is sent.

Mrs. L. F.—How long does one have the service plate on the table, and after what course is it removed?

Ans.—When the table is set, a plate is laid at each place, and on this the napkin is laid, with a roll placed between the folds. As soon as the guest removes the napkin, the oyster or soup plate is placed upon the service plate. The service plate remains on the table until the meat course, when it is replaced by a dinner plate, followed by a salad plate. In fact, the place is never empty until after the salad course, when the servant removes the crumbs before dessert.

Mrs. W. M. S.—When there are three men of the same name, a grandfather, father, and son, and the grandfather dies, does the father drop the "junior" after his name and does the son become junior in his place? If so, what distinguishes the grandfather's widow from the son's wife?

Ans.—Where a family is well known, the eldest woman becomes "Mrs. Smith," just as Mrs. Astor, the senior member of the family, was known simply as Mrs. Astor. The younger woman becomes "Mrs. John Smith," without the "junior," and her son becomes "junior" on the death of his grandfather.

Mrs. A. E. G.—Is it correct for a young widow in first mourning to appear without the long black veil at dinners or public entertainments?

Ans.—It is not customary to wear a widow's long black veil when dining at restaurants or attending concerts or other public entertainments. That should be reserved only for street and daytime, as it would not be in good taste to wear deep mourning at other public occasions. One who prefers to retain the veil should not attend public or semi-public affairs. For those who do not, it is permissible to attend any occasions excepting those requiring evening dress.

Miss J. H. C.—Will capes and cape-coats be worn again this season?

Ans.—In spite of the popularity of capes and cape-coats for the past two seasons, they are being shown and will be worn this season more than ever. Capes made in beige, beaver colour, or navy blue duvetyn lined with soft silk in a contrasting shade make charming wraps for many occasions. The perfectly straight cape that hangs from the shoulders without any vest effect is also very good this season, and may be made very successfully in beaver coloured duvetyn or wool velours lined with navy blue or matching silk.

Mrs. W. B. V.—Are black suède shoes correct for summer dress wear?

Ans.—Suède for summer wear would be rather warm looking, either in the afternoon or evening. Shoes of black kid in a light quality for street wear and for afternoon wear would be preferable. The newest sort of shoes are the oxfords of black satin with a moderately high French heel. If the black kid shoes are preferred, one could use a pump with a medium weight turned sole, French heel, and cut steel buckles, and for evening wear, satin slippers.

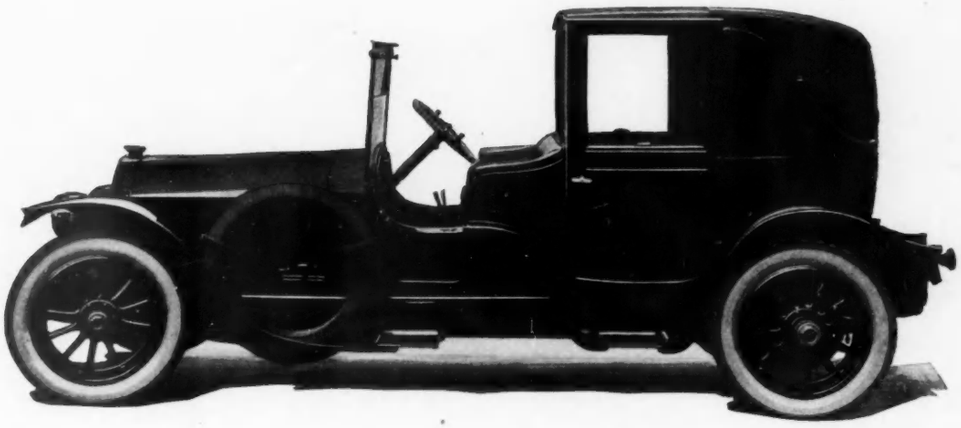
Mrs. W. A. G.—What is the best and most correct form of mourning for a young widow?

Ans.—Heavy black crêpe veils for a young widow are not necessary, and a very good substitute is a veil of chiffon or net edged in crêpe. First mourning should be worn for at least a year; the suitable materials for dresses or suits are gabardine, serge, duvetyn, crêpe de Chine, taffeta, chiffon, or Georgette crêpe over very dull satin. Touches of white at the neck and wrists are dainty and becoming. The collars and cuffs should be of sheerest organdie or of Georgette crêpe very simply made and trimmed with hemstitching. Pearls, jet beads, or beads of dull enamel may be worn as ornaments, but the less jewellery worn, the better taste is displayed. Handkerchiefs with black borders are correct, but it has become smarter to use all white ones. Semi-mourning may be black with touches of white on hats and dresses, and for summer all white may be used as mourning, as long as white is carried out to the last detail and there is no hint of black about the costume.

Miss J. K. F.—Is it correct to wear veils with street clothes in the evening? When is a small veil preferred to a large veil?

Ans.—Veils should never be worn in the evening, even with a tailored costume. Though large veils are much worn this season with small hats and no pinning, in the true French fashion, small veils, tucked in at the back and pinned at the base of the neck, are seen much oftener on American women. Large flowing veils are smart when worn with the right sort of hat and on certain types of women. They may be worn in place of the small veil whenever and wherever a veil is suitable.

(*Continued on page 108*)



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Custom Department

THE LOCOMOBILE COMPANY OF AMERICA

Makers of Fine Motor Cars

Chauffeurs' Outfits Special at $67.50

Suit, Overcoat and Cap to match

With good fabrics scarcer than ever, there is now but one Royal road to economy in Motor Apparel, and that is, QUALITY. In this Chauffeur's Outfit, consisting of Suit, Overcoat and Cap, of fine dark gray all-wool whipcord, we offer, considering conditions, an outfit which is remarkable for both quality and value. The outfit complete, $75.00 or as follows:

Suit $29.50 **Cap $3.00** **Overcoat $35.00**

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27 W. 38th St. NEW YORK

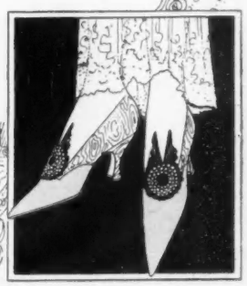
Fitting the Narrow Foot

Widths AAAA to C Lengths 2 to 10

QUICK to humor Fashion's lightest whim, the ShoeCraft Shop always presents the newest of the new in footwear. Now to the fore is "CARITA," a pump of moiré silk poplin combined with kid. This follows the becoming English fashion of putting a little black bow behind the buckle and is an exclusive ShoeCraft model. Perfect-fitting, snug and secure at heel.

Made with vamps of patent leather, black suede, white kid or dark brown kid, with matching quarters and heels of moiré. Price, without buckles, $14.

Post prepaid. Fit guaranteed. Send for Booklet V-18 and Measurement Chart.



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Mohawk
SILK GLOVES

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And now these gloves are marked with the Mohawk name so that you may know them beyond doubt. Superbly fitting, exquisitely fine in fabric and finish—"The Quality Silk Glove of America."

Mohawk Silk Fabric Company
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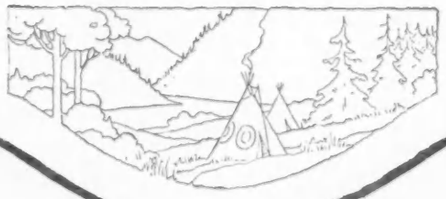

ANSWERS TO CORRESPONDENTS

(*Continued from page 106*)

Miss F. J. F.—What is the most approved form of calling card for a young girl, the only daughter in the family?

Ans.—Calling cards change very little from year to year. Some times the bristol-board from which they are cut is a trifle thicker or thinner. The best type of card is one of severely simple, unglazed, pure white bristol-board. On this, in modified Roman lettering, the name and address are engraved from a copper plate. The name of a young woman is usually smaller than a matron's and is engraved in full, as

Miss Mary Blakeley Stevenson

The name should be in the exact centre of the card while the address occupies the lower right corner.

Mrs. G. L. Y.—What would be the signature of a bride with two given names? If a monogram is used on luncheon plates, what style would be correct? At both formal and informal dinners, in what order should the guests and family be served?

Ans.—It is entirely a matter of taste as to whether both given names are used in the signature. In other words, it is not necessary to have four initials, unless one so desires. If a person's name is Mary Antoinette Jones before her marriage and she marries Mr. Smith, she may sign herself either Mary Antoinette Jones Smith, or Mary Jones Smith according to her inclination. It seems a little more convenient to use three names. However, in signing a formal letter it is customary to sign as indicated—Mary Jones Smith, while below, in parenthesis, should appear (Mrs. John Smith). It is never correct to sign "Mrs." to any communication. It would be better form not to mark the plates, since monograms are not used as extensively as they were. If it is desired to have a monogram on gold bordered plates, however, a very simple old English block lettering with the three initials would be excellent. It is always correct to serve the hostess first, the maid passing to the right and then serving the next most important guest. The most important guest would naturally be seated at the right of the hostess. This same method should be used even at an informal family gathering, that is, serving the hostess first.

Miss E. M.—Will street gowns and thin gowns of wash material be very short this summer?

Ans.—While street frocks are very short in Paris, and some American women are wearing them extremely long and tight, the really well-dressed woman does not often go to such extremes in her street costumes. It is a good plan to have street frocks made about eight inches from the ground; thin gowns of wash materials might be shorter. It depends a great deal on the type of the gown. Some gowns for evening wear call for a very long skirt that clings closely to the figure and ankles, and some frocks for dancing are much smarter when they are made short. But the average frock for afternoon wear will be about five or six inches from the ground.

Miss P. P.—In planning the trousseau for a spring wedding and trip north, what clothes would be correct?

Ans.—The most essential item of the trousseau would be a smartly tailored suit of some light-weight material, such as gabardine, serge, or tricotine, a one-piece dress, and top-coat or cape to match. The costume is finished by a small close-fitting hat worn with face veils in plain or dotted mesh. An attractive style might be worked out along the lines of the French suits, with coats of about finger length and rather short and full skirts. Without sacrificing the cleverness of the French styles, however, the skirt length could be modified to about eight inches from the ground, as the American women are unlikely ever to wear their skirts as short as the French. With the suit, if a suit is to be given considerable wear, one will need blouses of handkerchief linen, organdie, batiste, and cotton net, as well as of chiffon and Georgette crêpe. Most necessary is the informal dinner gown for wear in the hotels. A costume frock and hat would be appropriate for wear in the north, especially in a dark colour. If the trip does not come too late in the season, nothing could be better than a black velvet gown, made on simple lines, as it would prove indispensable for afternoon and informal evening wear, and would be charmingly accompanied by a becoming hat. In the event of a stay in the north during the entire summer, sports clothes will be necessary, consisting of separate skirts, blouses of wash materials, wide-brimmed hats, and white shoes. For afternoon wear in summer, either in the south or in the north, several frocks of light coloured organdies, dimities, or net made so that they can be used for informal dinner wear, would be delightful. The new English prints of quaint colour and design will be very popular for informal afternoon and general daytime wear this coming season. Indispensable to the trousseau must be listed the smart motor coat of taffeta, lined with wool for warmth. This may be cut on the lines of a cape if desired, as capes are to be very good this season. For the enthusiastic motorist several veils in dull soft colours will be very useful and exceedingly becoming. Instead of the more elaborate and expensive articles of lingerie, ninon, handkerchief linen and batiste may be worked out both simply and attractively. Crêpe de chine is very durable and launders very well. Most of the lingerie sets come in very short chemise and knickers or straight drawers. The trousseau would be incomplete without a lovely négligée of chiffon or satin, and, perhaps, one or two gowns which are suitable for informal dinner wear.

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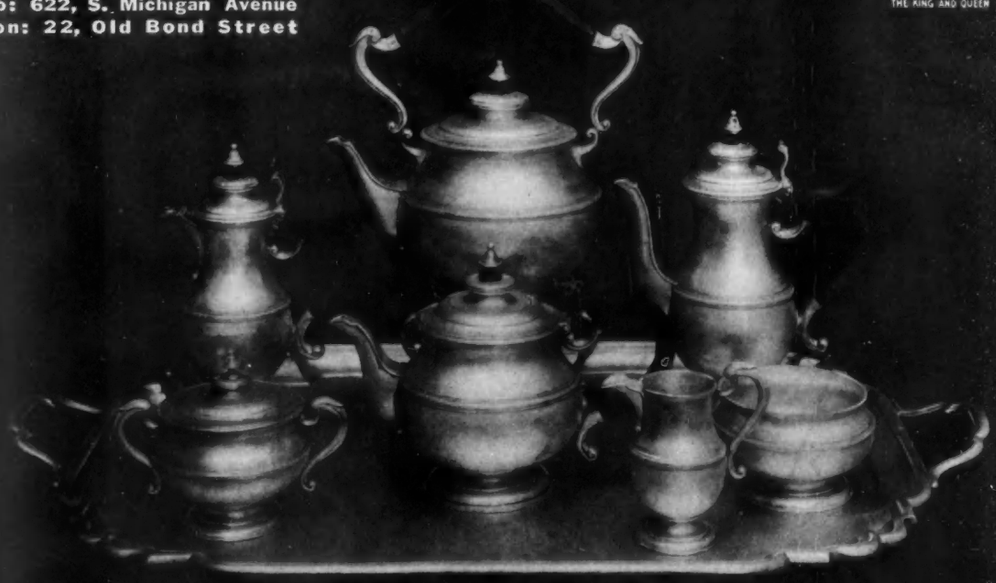
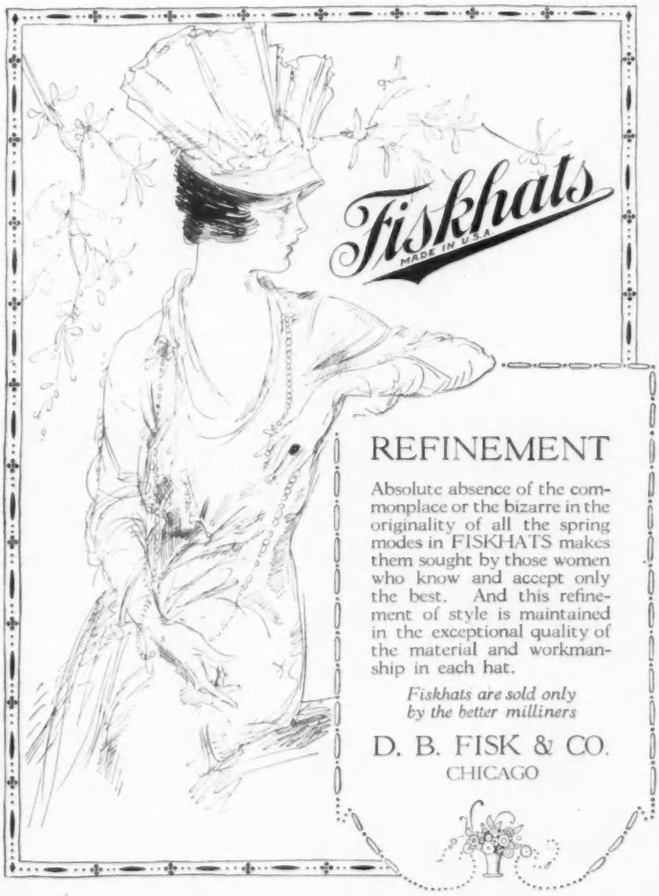


Silver Tea and Coffee Service, made from an old Irish model.



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Fiskhats are sold only by the better milliners

D. B. FISK & CO.
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"The new Princess Veil"
Manufactured by

Jennings Lace Works Corporation
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Note that the chiffon border is woven on the net and not sewed on

The above garment designed by Miss Helen Boyn

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REAL HAND MADE
VALENCIENNES AND CLUNY LACES

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The daintiness, exclusive designs and superior wearing qualities of "B.B." Laces have gratified lace connoisseurs since 1827—ample proof of how closely the characteristics of Hand Made Laces have been reproduced.

The genuine "B.B." Valenciennes and Cluny Laces are "The Pinnacle of Perfection." They are sold in all the better retail stores and will also be found on high grade lingerie in ready-to-wear departments and specialty shops.

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To secure laces without a peer in quality, identify them as genuine "B.B." Laces. Look for this circular trade-mark on every twelve yards.

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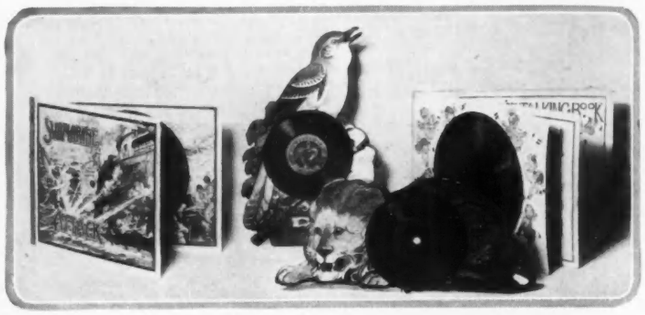


"Talking books" are the latest and most fascinating of children's books. A small indestructible phonograph record is set in a brilliantly illustrated story book. The book (pictures, record, and all), is put on the phonograph, and the record tells the story. The Mother Goose book is $1; the Submarine Attack, 50 cents. The mocking-bird and the lion, which give phonographic imitations of the animals, cost 25 cents each

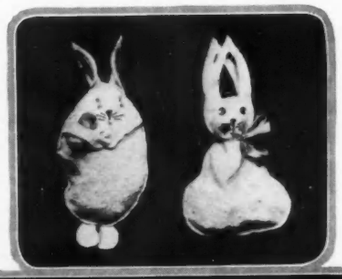
EASTER BUNNIES IN ALL SORTS OF NEW FORMS

AND THE MOST INGENIOUS TALKING BOOKS

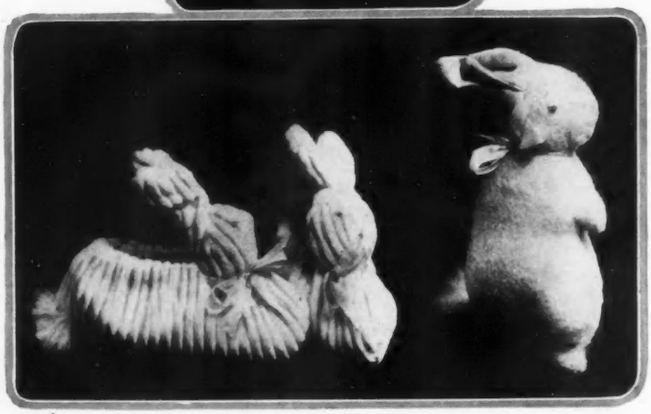
Rabbits in delightful soft wool clothes make captivating Easter gifts. Here is Little Red Riding-hood and Ned, the most prankish of carrot-eating boys. They are 22 inches high and cost $6 apiece

A Peter Rabbit suit of blue wash material trimmed in khaki comes in sizes 2, 4, 6 years; $2.25; the hat to match costs $1.25

A fat, soft, white flannel bunny, 7 inches high, holds very tightly to a small yellow chick, fluffy and contented; 85 cents



Beside the bunny is a round wise cat whose guileless looks do not hint of an inside full of marbles; 85 cents



A very small person would be enchanted to tuck his toes into these diminutive slippers of corduroy, that turn his feet into two long-eared bunnies; $1.75. The rabbit beside them has a fuzzy grey coat outside and a friendly rattle inside; 75 cents

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"The Fabric for Every Occasion"

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Safety screened—sanitary—wheels thru doors—folds to carry—springs raise (bassinet position) and lower (crib or play-pen position) with one motion. Choice of three canopy frames for simple and delightful bassinet trim.

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An I. Miller Masterpiece

This I. Miller origination, expresses to a marked degree the ultra slender lines authorized by Fashion for Spring & Summer. It is shown in 3 distinctive combinations:—

Black Buck Vamp with Black Satin Back.

10.50

Mat Kid Vamp with Black Buck Back **$10.50**

Brown Kid Vamp with Brown Satin Back **11.00**

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Write for Our 1919 Fashion Supplement Now

Mail Order Department
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Back of the fact that so many models pose

in exquisite gowns for afternoon, street or evening wear, all of McLane's Beaver Silks, there is the wonderful McLane story—of significance when you buy silks.

For, first of importance, is the value woven into the goods. That value is as certain and real as is the old-fashioned honesty that their name implies.

Then there is the long wear feature. No silk can be made to wear longer—at the price; few are made that wear as well.

Then there is the fact that McLane Beaver Silks are not creations fabricated to meet the passing fancy of one modiste, nor are they novelties, and so, soon to lose their value.

McLane's Beaver Silks are good silks, so good and at such a price that they sell on that basis and that only. Long wear and real value are in them—as much an honest part of them as is the raw material of which they are woven.

They are woven to win your satisfaction, and by the manner of their making they will not fail.

McLANE'S

Beaver Silks

BEAVER SILKS · McLANE SILK COMPANY · IDENTIFIED BY ROPE WEAVE SELVAGE

463 Fourth Avenue
New York

Know them by the Rope Selvage

WAR WORK OF AN AMERICAN CLUB

(*Continued from page 59*)

Mrs. Frederick Sharer as treasurer of this American committte.

The Lost Nationality Committee, under the chairmanship of Lady Lowther, who was Miss Alice Blight of Philadelphia, has proved one of the most valuable activities of the club. This committee was formed to aid women and children who technically come under no other committee and are therefore often in dire distress for lack of help. It deals with many interesting and complicated cases, of which the following is an instance. An English woman who had married a Belgian went with him to America, where they had lived five years when the war began. The husband did not take out naturalization papers, so was not a citizen of the United States, but by his residence abroad he had lost his citizenship as a Belgian. At the outbreak of the war, the family returned to England and the husband enlisted in the Belgian army and was killed, leaving his wife, in sad truth, a woman without a country. For every problem known to society, and many problems novel to the world, have been cast up in this vast upheaval of war. The Lost Nationality Committee works on the same lines as the American Committee, visiting the applicants, helping them with advice, obtaining employment for them, and assisting them with funds when that may be necessary.

One of the finest pieces of work accomplished by the American Women's Club is that of its Care Committee for Soldiers and Sailors, which has recently been taken under the wing of the Red Cross. This work has grown to enormous proportions, and it will be continued until the last wounded or sick man of our Army or Navy leaves England for home.

Under the direction of Mrs. Robert Peet Skinner, wife of the American Consul-general, American women have entertained soldier and sailor boys, visited them in hospitals, and brought comfort generally to thousands of homesick Americans who were wounded while serving with the British forces. This committee made it a business to search out these boys in the British hospitals and minister to their needs. Many were the wounds made less burdensome, the shell shocks hastened to recovery by the diversion of motor rides, teas, music, and theatre parties arranged by these American women. Boys who had lost everything in mine explosions, submarine attacks or other vicissitudes of war, found their needs supplied, and candy, cigarettes, dainties from home, with American magazines and newspapers helped make the men forget their troubles and set them on the road to quick recovery.

The devotion of the members of the club to their great work has been beyond praise. As first vice-president, Viscountess Harcourt, (Miss Mary Ethel Burns of New York, a niece of the late J. Pierpont Morgan), has found time to answer every demand made. Yet Viscountess Harcourt is one of the busiest women in London, for she was one of the chief organizers of the American hospitals in England and has almost lived in her hospital uniform since the beginning of the war. The Honourable Lady Ward has been a most earnest worker on the Executive Committee, and much of the great success of the Committee for Infant Welfare has been due to the untiring work of Mrs. John Astor, Mrs. William B. Leeds, Mrs. Robert McClellan, Mrs. Chester Beatty, and Mrs. Walter Burns. Although living in Washington much of the time, Mrs. Herbert C. Hoover, also, maintained a vital interest in the work of this club.

Now that war, if not war work, is over, the club will resume its normal social gaieties and will take up again the musicales, teas, lectures, and art exhibitions which have been pushed into the background by sterner matters. The club-house has a number of rooms for the accommodation of visiting Americans, who meet there the most distinguished of their countrywomen who are now living in England.

COMMONPLACES

HOW ARE YOU?

I wish that you all be well,
And that the sick ones of you get well;
I want a big, fresh, clean world.
Do you, too?
Is that what you mean
When you say:
"How do you do?"
"How do you feel?"

I AM GLAD TO SEE YOU

I am glad to see you:
My life still missed
One aspect;
And here you come
To fill the longing for you
That was in the breath of a sad hour.
I surely wanted to see you
For I greet you with words too plain to hide a lie:
"I am glad to see you."

EMANUEL CARNEVALI.

"THE NEWS FROM MASSACHUSETTS"

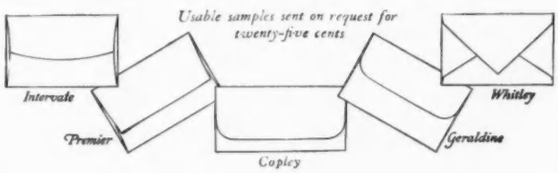
WE take the virgin sheets of beautiful paper made by the Crane Mills according to standards set up for themselves a hundred years ago, and make that paper into stationery, creating from it new and correct styles of great beauty, recognized, wherever correct correspondence is appreciated and respected, as

Crane's Linen Lawn

[THE CORRECT WRITING PAPER]

All good stationery departments can show you the five new, smart envelope shapes—Whitley, Premier, Intervale, Geraldine and Copley—any one of which you can select with confidence. Also three new colors—Mignonette, Laurel and Forget-me-not—as well as white.

Usable samples sent on request for twenty-five cents



EATON, CRANE & PIKE COMPANY, *New York, Pittsfield, Mass.*

The new fabric

CREPOLYN

R&S Silks Supreme

SILK & WOOL POPLINS

7149 GEORGETTE CREPE

6294 CREPE METEOR

1371 SATIN CHARMEUSE

KREPOPLYN

MANY of the most charming modes for spring and summer will be developed from this new member of the R&S poplin family, which has, in addition to the splendid wearing qualities of its sister-fabrics, the interesting weave and lustre of a crepe.

Like all the R&S Silk and Wool Poplins it drapes admirably and comes in a wide range of exquisite solid shades.

Other R&S fabrics, equally famed for quality and distinction of weave, are listed in the panel to the left. Specify them when you select your spring wardrobe.

Reiling & Schoen
INCORPORATED
CARL SCHOEN, PRESIDENT
260 Fourth Avenue
New York

A slipper of black suède, beaded in cut steel, and with the most frivolous slender heel and the most graceful of straps across the instep, is made to enchant and one is sure that there could never be another slipper in the world half so lovely but—

Voile, the gleam of white and silver brocade attracts the eyes, and one is positive that happiness is shod in shoes like these. They have high cut insteps and elastic inserts at the sides; from Hayes; graceful cut steel buckle below; from Cammeyer

SHE WALKS IN BEAUTY

I HAD been waiting there about ten minutes for my berth to be made up, before I saw it peeking out from below the curtain, ostensibly for the porter. It couldn't have been a size over three, a child might have worn it, but no child had ever an eye for the coquettish such as that shoe embodied in its smart patent leather and its glint of steel buckle, like an inviting glance. And assuredly the most giddy of heels!

THE CHERISHED OBJECT

As I stole a second look at it, a juggernaut of a commercial traveller with a large piece of luggage bore down the aisle. I snatched this pearl from underneath his feet, and stood in admiring contemplation of it. The curtains stirred, revealing pink finger-tips and the flash of a marquise ring as they searched about. Faint-heartedly I slipped the cherished object under the draperies and departed.

My family never understood why I went on to Washington that day when I was supposed to get off at Baltimore. Yes, I was supposed to get off. But I never could resist feminine footery. I may as well confess it, — when the theatre curtain goes up six inches, the show begins for me! Life for me is one perpetual quest of Cinderella.

MY HEART'S UNDOING

I dare say that if I were so wildly fortunate as to be en route to my own wedding and glimpsed afar a neat ankle above a charming satin boot, the ruling passion would assert itself. "Come along!", it seems to say, "Let's be off!" Of course that doesn't mean that the quest has always the same ending, as for instance the Pullman episode, where I—but I vowed eternal secrecy on that score.

Shoes have been my diversion through life, and will, I fear, be my undoing. A slim aristocratic foot, satin-clad, a length of white satin trailing behind, the perfume of lilies-of-the-valley, and, "you've lost your chance of happiness, old chap," my inner self whispers. Horse-back rides and jollity, a little elkhide boot with a knot that I tied as first-aid expedient in scrambling through the scrub-oak,—ho for the gypsy life and no fast knots for me! A small affair of white buck, with a firm grip on practical affairs, ah,—those were love-all scores in the old tennis days! Rhythm and madness, a swift pulsing waltz, a fairy's swift foot in silver brocade twinkling beside my earth-bound pump,—I don't remember how she looked, but I was gone, gone absolutely.

But it is no soulless affair of the cobbler that wins my heart, although there is something alluring even in that, —no, it is the spirit of the shoe, the personality it assumes, that fascinates me. Anne's shoes, for instance, I should know were I to find them reposing on the edge of the Libyan Desert or in an untenanted Venetian gondola. They wore the unmistakable imprint of the wearer, — just a little, saucy upward curve at the toes, piquantly retroussé, and their size of an infant! Oh, you couldn't fail to know Anne's shoes! Suffice it to say that Father Time has closed this account. I'm not buying Anne's shoes, whoever is,—but I won't go into that.

PINK SATIN MULES

On the way to the office lately I've been admiring a pair of pink satin mules in the windows of Pedibus and Brothers. It's no use, of course. I know that a woman who would wear the things would also wear a lace négligée and sit on a chaise longue, and the chaise longue would have to be in a boudoir, and the boudoir in a,—but—! A man on a moderate salary should not admire pink satin mules, although once I must admit I did get as far as the door. I was just about to say, "Can you tell me the price of those adorable—" when Egbert, my brother-in-law, followed me in, and I had to ask for hose-supporters. A man of my temperament should live in Holland. I think, and I have long considered the change, —there I might settle down calmly, unless I got to admiring the latest cut in wooden sabots.

A SLIPPER IN THE MOONLIGHT

I remember a night on the steamer. The moon shone full and brilliantly on the North Sea, though long-delayed by the lingering sun. From the Hook flashed the warning beacons of the light-houses. Enchantment, soft and insinuating, hung in the shadows about the deck. All I can remember besides is a chair very close to mine in the shadow, and a diminutive black satin slipper. Ah, me!

4275 8419

Mme Lyra

REG. U.S. PAT. OFF.

"The Corset Without a Peer"

CORSETS

Paris Inspiration

Parisian chic and American skill are beautifully combined in Mme Lyra Corsets. You see Parisian inspiration in the ultra fashionable figure lines. Skill in designing and making account for the wonderful fit, the accurate proportions of bust and hip, the beautiful finish in every detail of workmanship.

Mme Lyra Corsets assure you a fashionable figure. And just as fashion makes a distinction in styles for the different types of figures, so Mme Lyra models are provided for the various types of full developed, medium and slender figures. You are sure to find a model of individual design for you.

Like all better apparel for women, Mme Lyra Corsets are sold in the better stores and shops. Put your expectations high—then ask for a Mme Lyra.

$3.50, $4, $5, $6.50, $7.50 and up to $30

LYRA CORSET MAKERS

NEW YORK DETROIT CHICAGO SAN FRANCISCO

Two Smart Spring Models

Model 4275—Modish corset for full developed figure. Made of fine Coutil; has large elastic sections each side of front; sizes to 38; white. **$6.50.**

Model 8419—Exquisite pink silk broche, richly trimmed; a model that assures fashionable lines with comfort. **$13.50.**

Same model in French Coutil. **$10.00.**

Advance Fashions in Fine Footwear

WELL Shod Women are wearing shoes that harmonize with their gowns and gloves. Gray and Field Mouse are the shades in favor for early spring. Shoes of **"F. B. & C."** Gray Kid, No. 24, or of **"F. B. & C."** Field Mouse No. 88, are the style modes decreed by the Style Committee, and the choice of well-dressed women.

NOTE

"F. B. & C." Kid is made only from imported kid skins. As shipping facilities are still impeded, and shoes of these fine leathers in greater demand than ever a scarcity is bound to result. Early buying is strongly advised.

Summer styles have been forecast at the Southern resorts where smart shoes of **"F. B. & C."** White Washable Glazed Kid, "No. 81." are the acknowledged leaders of fashion. This is the only leather which **"Fits on the Foot like a Glove on the Hand,"** and requires no mussy dressing.

Look for these **"F. B. & C."** Trade marks stamped on the inside of shoes. They assure **"The Best There Is"** in Fashion and Leather.

F.B.&C. KID

"F.B.&C." Kid

WASHABLE "FB&C" KID WHITE GLAZED

Fashion Publicity Company
of New York

Here is a Belber Wardrobe Trunk that illustrates better than many words the fine style and sound values of Belber Traveling Goods.

At whatever price you pay for a Belber, you get a trunk that looks right and stays right through years of service.

Shown here is No. 96—An open top wardrobe trunk, square edge. Covered and interlined with exceptionally heavy black fibre, studded. Binding heavy gray fibre, 396 hand-driven rivets. Powerful hardware. Massive corners. Five drawers locked together with nickel-plated locking device. Boltless interlocker locks trunk in three places at one operation. Holds several hats and a large amount of clothes.

Price $150—Other styles from $30 to $300

Has the American Public any Pride in the Luggage it carries

OVER in England the style and character of his "boxes" is one of the distinctive marks of the man of breeding. Everbody knows the facts about traveling equipment—and the dealer is too canny to try to put anything over.

Strange that a nation which travels so much as the American people, seems to know or care so little about the style and quality of their traveling equipment!

Perhaps the public is not altogether to blame. Take your own experience. Go through the shops looking for a Wardrobe Trunk—from the "specials" made to sell at eye-catching prices to "the very latest thing, Sir."

Did the average dealer ever tell you anything about the *real facts* of Wardrobe Trunks? What makes for quality? Why the Trunk is worth what he asks for it?

* * *

THE men and women of this country can never be sure of their traveling equipment until they take at least as much care in selecting it as they do any standard article of known merit.

This means that they must pass by the casual dealer and find a real merchant—the man who knows and cares, the man who gets his merchandise from *dependable sources.*

When you find a merchant of this caliber you mostly find his specializing on Belber Traveling Goods.

* * *

THIS company has been making an art and a science of traveling goods for 28 years—of style and quality, of workmanship and finish, of honest merchandise, at prices no higher than those asked for much slipshod goods.

You can tell where it stands by the fact that its goods are practically all absorbed by the leading traveling goods merchants—several thousands of them, an almost unbroken chain of fine business connection from Coast to Coast.

The man or woman who is intent on being *right* about traveling equipment will do well to find one of these Belber merchants. You will find him primed with the facts—quality facts, style facts, what model of Trunk, Suit Case or Bag is best fitted for your service—what it is worth, and *why.*

THE BELBER TRUNK & BAG CO., PHILADELPHIA, PA.

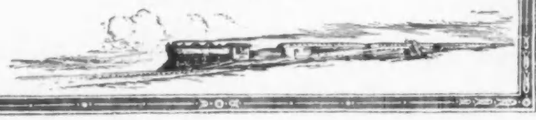
The Largest manufacturers of Trunks, Bags and Suit-cases in the world

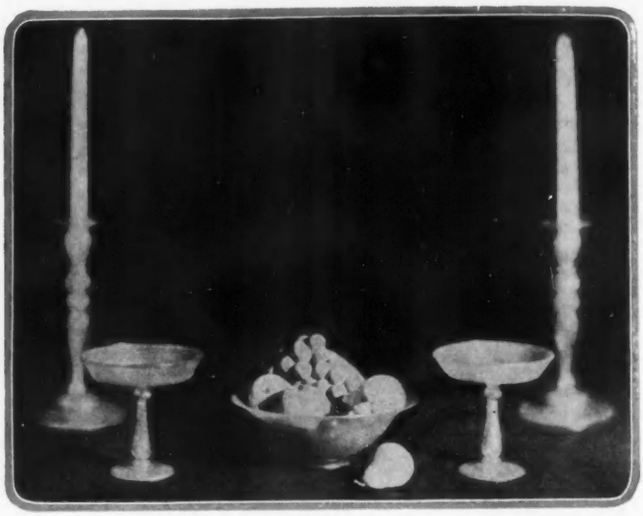
Sales Offices:

New York, Philadelphia, Pittsburgh, Chicago, Minneapolis, San Francisco

Factories: New York, Philadelphia, Chicago, Oshkosh, Wis.

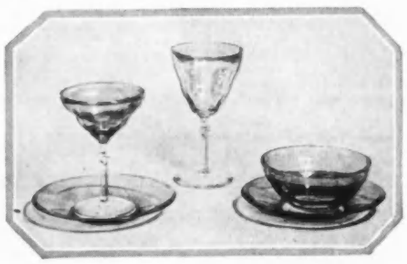
Belber
TRAVELING GOODS





(Above) Slim candlesticks, 12 inches high, a graceful fruit bowl, 10 inches in diameter, and fragile compotes, 6 inches high, are all of a charming opalescent glass that would give novelty and beauty to any table; price complete, $30

(Below) Lustrous, fragile, and amber coloured are these delicate and ornamental pieces of optic ware. The sherbert glasses with plates cost $15.45 a dozen; water goblets, $5.25 a dozen; finger bowls and plates, $18.25 a dozen



FRAGILITY, SOFT COLOURS, AND GRACEFUL SHAPES MAKE CHINA AND GLASS INTO OBJECTS THAT ARE BOTH USEFUL AND LOVELY

Venetian glass has been moulded into graceful shallow compotes that are lovely enough to gaze upon when empty, but are even more lovely when holding coloured bonbons or rich preserves; $5.50 each

To the lazy luxury of a breakfast in bed add the charm of an individual breakfast set in white with bands of yellow and medallions of flowers, and one has contentedness indeed. Eleven pieces on a white enamelled tray; $12

DIX-MAKE
House & Porch Dresses

No. 331—Morning Dress of sheer tissue gingham. In pink, blue, lavender or grey stripes. A dimity collar, picot edged, falls over collar of self material. Pleated sash belt can be adjusted to individual taste. Sizes 34 to 46. Price $5.50
In the West - - $6.00

Spring Dresses of Individuality

Every DIX-MAKE House and Porch Dress has that simplicity so necessary in a dress of this sort, with a style and charm adapting it for any unexpected social duty. Obtainable at all leading department stores in a large variety of pretty materials, models from $3.00 to $7.50 each. The DIX-MAKE label is your assurance of quality and style.

Send for illustrated folder "N", together with list of dealers

HENRY A. DIX & SONS CO.
DIX BUILDING-NEW YORK, U.S.A.

That "Matronly" Look—

WHEN friends remark that a woman is growing "matronly," it is just a kindly way of saying that she begins to look middle-aged. Increased weight connotes loss of girlishness. Many women accept it as inevitable when they could be helped by Mrs. Adair—the most reliable authority on every means to retain youthfulness. Her advice is of the practical sort, involving no strenuous exertions or self-denials too rigorous for daily practice. You can easily follow her simple methods, aided by a few of her

Ganesh Preparations

IN the process of reducing, it is vitally important to keep the facial tissues firm and the skin taut. Otherwise the muscles sag and the loose skin falls into wrinkles, giving an aged, haggard appearance. Mrs. Adair will tell you just what you should do if you will write her fully about yourself. Her Lecture Book, sent on receipt of 3c postage, contains much valuable information. The Ganesh Preparations here described have assisted countless women to renew their youth.

GANESH RETARDINE—Reduces flesh; to be rubbed in externally. Never known to fail. $1.75.

GANESH MUSCLE OIL—Nothing like it for preventing and effacing wrinkles. Made after an East Indian formula, it resembles the natural oils of the skin and quickly rebuilds wasted tissues, fills out lines and keeps the flesh firm. $1.10, $2.65, $5.25.

GANESH DIABLE TONIC—An invigorating astringent which contracts coarse pores, tightens the skin, reduces puffiness and keeps the skin clear and white. 75c, $2, $5.

GANESH CLEANSING CREAM—Cleanses thoroughly without roughening and wrinkling the skin as soap is apt to do. 75c, $1.50, $3.

GANESH ANTI-PUFF LOTION—For bad puffs under the eyes. $1.25.

GANESH HAND CREAM—Keeps the hands youthful, white and smooth. A boon to the outdoor woman. $1.

ELEANOR ADAIR
557 Fifth Avenue, New York
92 New Bond Street, London, West *5 Rue Cambon, Paris*

SEM-PRAY JO-VE-NAY
Sempre Giovine

The Pink Complexion Cake

Prevents Chapping

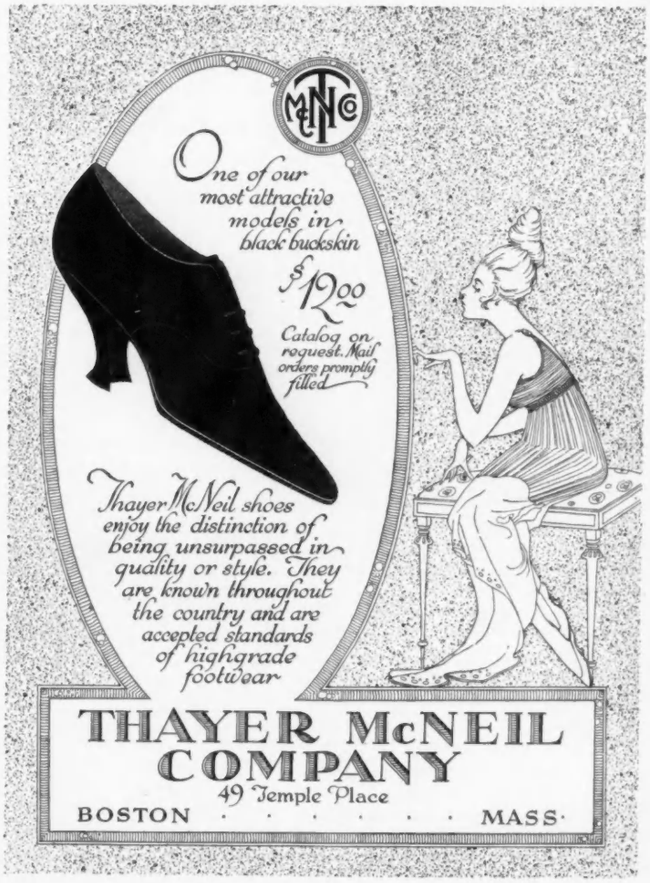
Prevention is better than cure. Apply SEM-PRAY JO-VE-NAY and Sempray Face Powder to the face and hands just before going out—guard against the irreparable injury that chapping sometimes does to the skin—and your complexion will be radiant and lovely all winter long.

SEM-PRAY JO-VE-NAY is a solidified face cream. It does not enlarge the pores. It does not grow hair. It is a skin cleanser as well as a skin protector. Send 6c for sample if you cannot get it at your favorite store.

SEMPRAY Rouge

SEMPRAY Face Powder

MARIETTA STANLEY COMPANY
Dept. 18 GRAND RAPIDS, MICH.



THAYER McNEIL COMPANY
49 Temple Place
BOSTON . . . . . MASS.

Called SAMPLER *because*

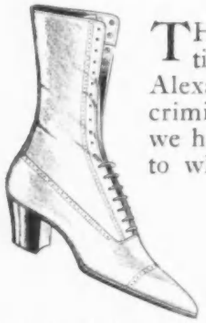
in olden times samplers showed the best in needlework and design. This modern Sampler shows the best in chocolates and confections. Selections from ten different Whitman packages, which may be had separately, if you wish. Distributed *direct* to our sales agencies everywhere—usually the best drug stores

STEPHEN F. WHITMAN & SON, Inc., Philadelphia, U. S. A.
Makers of Whitman's Instantaneous Chocolate, Cocoa and Marshmallow Whip

SHOE SPECIALISTS FOR 62 YEARS

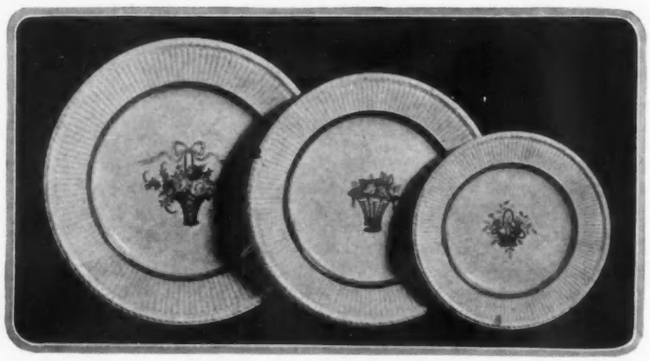
ANDREW ALEXANDER

548 FIFTH AVE. AA NEW YORK



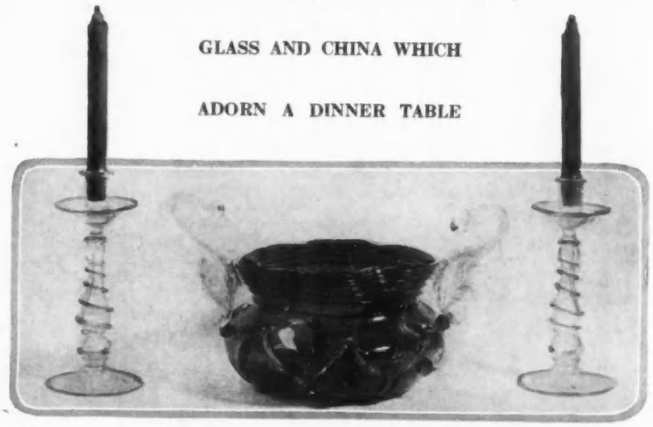
This boot is typical of the Spring styles we are showing in brown and black leathers, priced from ten to fourteen dollars. Satisfactory selections from our large assortment can be made by mail through addressing our Correspondence Department, giving a brief description of requirements.

THE excellent taste and distinction that one recognizes in Alexander styles reflect the discriminating clientele whose needs we have met for many years, and to whom the name Alexander is traditionally associated with thoroughly fine shoes. To give full value and something over — that is the idea upon which the Alexander shoe business was founded 62 years ago. Because of that idea we enjoy the privilege of serving the third, and even the fourth generations of many of America's representative families, not only in New York, but the nation over.



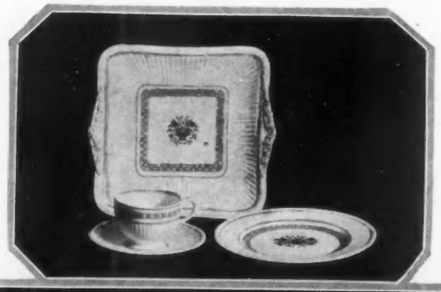
Any country house would like these charming white Wedgwood plates with a rim of gay colour and a conventional basket of flowers or fruit in delicate shades. The salad plates are $17.50 a dozen; the dessert plates, $15 a dozen; the bread and butter plates, $12.50 a dozen

GLASS AND CHINA WHICH ADORN A DINNER TABLE



New and interesting for the centre of the table are these attractive white Venetian glass candlesticks and the amber Venetian glass bowl with its unusual white swan-shaped handles. Candlesticks, 9 inches high, $9.50 each; bowl, $17.50

(Below) Of white Wedgwood with a flower design in purple is this quaint tea-service. Cups and saucers, $14.25 a dozen; tea-plates, $9.40 a dozen; cake plate, $3. A complete breakfast or luncheon set may be had in this pattern



There is no denying that one's dinner is particularly appetizing when it is served on such attractive plates as these of American china with a Ming design in natural colours and a wide blue border. Dinner plates, $25 a dozen; entrée plates, $22 a dozen; cake stand, $6; luncheon and tea plates, $18 a dozen

DINNER GUESTS

usually pass compliments on the excellence of the "coffee" when

POSTUM

is served — a tribute to Postum's pleasing flavor

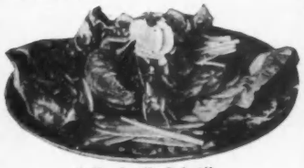
IF YOU ENTERTAIN—or just want Good Things to Eat—you will find excellent suggestions in every copy of

American Cookery

A Household Magazine which tells you how to make and serve

"Vanderbilt Salad"
"Butterfly Salad"
"Planked Steak"
"Chicken a la King"

How to select and cook your favorite dish, how to serve it and what to serve with it; forty or fifty choice and timely recipes in each number, many of them illustrated.



"Vanderbilt Salad."

"AMERICAN COOKERY" also gives menus for every possible occasion. Formal and Informal Dinners, Luncheons, Wedding Receptions, Card Parties, Sunday Night Suppers, etc., etc.

If you have a family you *need* this Magazine, for using it will help you to set a better table for less money.

AMERICAN COOKERY is $1.50 a year, but if you will send us a Dollar bill we will send you American Cookery for the rest of 1919, commencing with the March number which contains "Vanderbilt Salad" and "Chicken a la King."

AMERICAN COOKERY
Pope Building Boston, Mass.

"Lady Teazle" House Gowns

Protected by U. S. Letters and Design Patents

Wear the *Lady Teazle* House Gown and know that you are properly gowned, to receive unexpected callers or for lounging about your home.

This entirely individual and unique costume is slipped on over the head and fastened around the waist, it is beyond question a most practical negligee with all its comforts and the appearance of a dress.

The *Lady Teazle* House Gowns are our exclusive production and the various models we have created are developed in Voile, Soft Crepe, Crepe de Chine, Satin and Chiffon, in beautiful colors and harmonious color combinations.

Look for this Label in every gown

Lady Teazle House Gown
Trade Mark
Patented Feb. 16th, 1915
ANY INFRINGEMENT ON THIS GOWN WILL BE PROSECUTED TO FULL EXTENT OF THE LAW

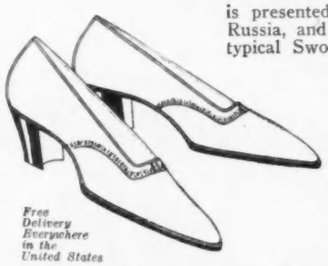
If your favorite shop in your city does not handle The *Lady Teazle* House Gowns and Negligees, write to us and we will send you a descriptive booklet or refer you to the nearest shop where you can see these productions.

DE WELLES COMPANY
Order Dept. 15 West 46th Street
NEW YORK, N. Y.

Manufactured under Canadian Patent by Lady Teazle Co., Montreal, Can.

This Distinctive Pump

is presented in dull calf, dark tan Russia, and patent leather. It is a typical Swope style for Spring.



Free Delivery Everywhere in the United States

Swope's Spring Catalogue

illustrates numerous other individual fashions in pumps, oxfords, boots, hosiery and the usual footwear accessories.

A copy free for the asking

SWOPE SHOE CO., 920 Olive St., St. Louis, Mo.

REDUCE *Easily & Naturally*

Three slices of Basy Bread a day - - Reduces your weight in a natural way

What one woman says:

Doctors' Essential Foods Co.
Orange, N. J.

Gentlemen:—Enclosed please find my check for $10.00 worth of your Basy Bread. I took the five weeks' course and lost twelve pounds, and feel better in every way. I want to reduce ten pounds more by the time the fifteen weeks are up. I think the Basy Bread is the best ever. Kindly send the first loaf as soon as you can, and oblige, Yours truly,

Mrs. G. M. T.,
Lake Port, N. H.

Your friends must have told you about Basy Bread, now recognized as the standard weight reducing ration.

Basy Bread is not a medicine or drug, but a wholesome and delicious food, scientifically prepared.

By simply eating three slices of Basy Bread a day, thousands of people have regained their normal weight. No dieting. No medicine. No irksome exercise.

You will be very much interested in the Basy Booklet, which is an authoritative statement on Obesity, its cause and cure. Write for your copy today.

DOCTORS' ESSENTIAL FOODS CO. 37 Oakwood Avenue Orange, New Jersey

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Forsythe Waists

Smart Spring Models

Model V-4

Very effective waist, sailor collar, two large pearl buttons, in Society satin. **$12.50**
Same in white and flesh, Radium silk. **$12.50**

Model V-5

Sport shirt, tucked front, heavy India silk, white only. **$11.50**
Same in dimity **$5.00**

Model V-6

Novelty tailor-made, convertible collar, in Society satin, white only. **$12.50**
In Radium silk, white **$12.50**

Mail orders promptly filled
Catalog on request

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The Waist House
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No connection with any other House doing business under the name of Forsythe

CHÉRI chocolates

You've Tried all Kinds

¶ THAT'S WHY we will send you a full weight pound of *Chéri* Chocolates, assorted,

"MADE THE DAY MAILED"

for ONE DOLLAR

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If the immaculate freshness and superior excellence of *Chéri* Chocolates do not convince you they are the Peer of any you have ever tasted,—the box is with our compliments.

YOU ONLY HAVE TO send your criticisms—we will gladly refund the price.

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CHÉRI INC.
PHILADELPHIA
J. G. PATTON, *President*

DO you remember the pride Father used to take in his Seth Thomas Clock—with what care he used to wind it every Sunday morning?

By reason of its intimacy in the accurate ordering of our lives, every fleeting tick of a Seth Thomas Clock seems to weave a web of sentiment that binds the whole family to it.

Over a hundred years ago in a quaint old New England town the first Seth Thomas Clocks were made. Since then four generations have put their name on an ever finer line of clocks as the accepted mark of quality.

Your jeweler can offer you a wide selection. There is a style, pattern and design to suit every taste—a model for every purpose.

SETH THOMAS CLOCKS

Lustr-ite Your Nails

Give them the charming shape and polish you have often admired on others. "The Better Way to Manicure" shows you how to have perfect nails without cutting the cuticle or removing it with injurious acids. This helpful book and sufficient Lustr-ite Cuticle Ice to soften your cuticle sent free.

The four essentials to "The Better Way to Manicure" are:

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Lustr-ite Nail Whitener
Lustr-ite Salve Enamel
Lustr-ite Nail Cake

On Sale, Single or in Sets, at All Department and Drug Stores

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"Paraknit"
TRADE MARK
Elastic Brassiere

MADE of "Paraknit," a new kind of light weight, open work, elastic material, invented by us; very, very flexible, extremely stylish, and healthful.

Reinforced elastic diaphragm strip at lower edge supports and reduces diaphragm without pressure, and is advantageous.

$2 and $2.50 at dealers, or write for illustrated booklet.

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Makers of Treo Elastic Girdle

You don't need Medicine
You don't need a Hospital
—nor yet a Sanitarium

But you do need the "Cure", especially in Spring, as given at The Greenbrier, in the heart of the Alleghany Mountains. Every variety of Baths found in the European Spas, the medicinally pure Alvon water from the mountain top, and every creature comfort in the hotel itself.

GOLF in perfection, on championship links.

And always the most charming Society.

THE Greenbrier
WHITE SULPHUR SPRINGS
West Virginia

Write for attractive Spring rate and Booklets.

A Reflection of Refinement

IN refinement and fragrance, in smoothness and adhering qualities, Day Dream Face Powder is "just a little better than the one you thought was best."

Geraldine Farrar, Grand Opera Artiste, says:

"The fragrance of Day Dream will be greeted with welcome by all who appreciate choicest toilet requisites."

Other Day Dream Boudoir Creations are: Perfume, Toilet Water, Talc, Sachet, Soap. On sale at the better stores.

Day Dream
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You Can Be Well
Without Drugs

BE free from nagging ailments. Weigh what you should weigh! Have a perfect figure! Be happy! *Enjoy* life! Be a source of inspiration to your friends. In other words, LIVE.

When all of the vital organs are doing their proper work, and you stand and breathe correctly, disease germs, grippe and colds have little hold on you.

I have helped 87,000 refined, intellectual women regain health and good figures. I have taught them how to **keep** well. **Why not you?** You can devote just a few minutes a day in your room to following scientific, hygienic principles of health which I direct to suit your particular needs, and

You Can Weigh Exactly What You *Should*

I KNOW it. I have reduced the weight of 40,000 women and increased the weight of 40,000 more. I can do the same for you and at the same time strengthen every vital organ.

My work has grown in favor because results are quick, natural, permanent, scientific and appeal to common sense.

You Can Have a Good Figure

Don't *envy* the friend who has a wonderful figure. *Perfect your own.* You *can* and you will look a lot better in a modest dress if you carry it well than in a $200 gown with a poor figure.

I want to help you to realize that your health lies almost entirely in your own hands and that you CAN reach your ideal in figure and poise.

Judge what I can do for you by what I have done for others.

The most progressive physicians are my friends. Their wives and daughters are my pupils. Medical magazines advertise my work.

Write me about yourself. I will hold your letter in strict confidence and will tell you personally whether I can help your case.

Sit down and write me NOW. Don't wait, you may forget it. I will send you *free* my valuable booklet on health, telling you how to stand, walk and breathe correctly.

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HAVE YOU ANY OF THESE AILMENTS?
Even the most stubborn — Common Ailments — yield to my treatment, as:
Excess Flesh, Thin Neck, Chest, etc.
Round Shoulders
Incorrect Standing
Incorrect Walking
Poor Complexion
Poor Circulation
Lame Back
Headache
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Nervousness
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Auto-intoxication

Miss Cocroft has surely been doing a valuable war work. She is a nationally recognized authority on conditioning women as our training camps have conditioned our men.

O'CONNOR & GOLDBERG
EST. SHOES 1903

OG SHOES OG SHOES

A correct and appealing O-G Black Suede Pump

A very fashionable O-G model —hand stitched, turned soles and wood French heels. Also adaptable for wear with buckles..... **$12.50**

Mail Orders receive prompt and careful attention. Write for 1919 Style Book. Sent gratis on request.

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(Style Creators since 1903)
Address for Out-of-Town Orders:
REPUBLIC BUILDING, CHICAGO
SEVEN O-G STORES IN CHICAGO

The Pleasures of Life

ISN'T it a pleasure to meet a person with a frank, open smile and a hearty laugh?

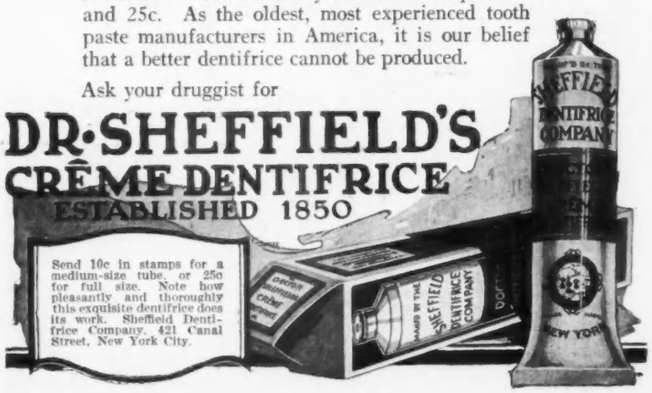
You need not be ashamed to smile if you use Dr. Sheffield's Crême Dentifrice. It does everything that a good dentifrice can and should do. It cleans and whitens the teeth, keeps healthy teeth sound and leaves a refreshed, pleasant aftertaste.

Dr. Sheffield's Crême Dentifrice is formulated in accordance with the latest accepted theories of dental science; the best and purest ingredients are used.

Dr. Sheffield's is extremely reasonable in price—10c and 25c. As the oldest, most experienced tooth paste manufacturers in America, it is our belief that a better dentifrice cannot be produced.

Ask your druggist for

DR·SHEFFIELD'S CRÊME DENTIFRICE
ESTABLISHED 1850



Send 10c in stamps for a medium-size tube, or 25c for full size. Note how pleasantly and thoroughly this exquisite dentifrice does its work. Sheffield Dentifrice Company, 421 Canal Street, New York City.

Do You Like These Hats?

If you do you have a keen sense of appreciation—you *feel* the presence of that something which is lacking in most children's hats—a touch of daintiness, distinction, style, "creation" which distinguishes "NYMCO" Hats for Children, from the usual stiff models.

And you can choose the dainty "NYMCO" style with no thought of "will it fit her?" The "Pullastic" Adjustable Hat Lining makes any "NYMCO" Hat fit perfectly the head of any child.

There are adorable "NYMCO" styles for every age — all becoming — all "perfect fits"—all moderately priced.

Ask for them or send us name of your favorite millinery dealer for booklet of styles.

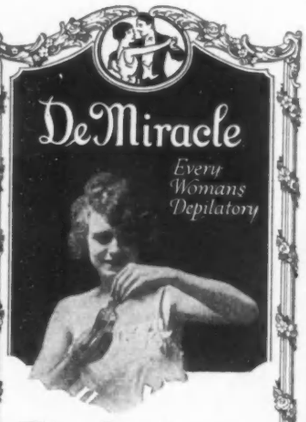
3078P Style shown on right—Tailored hat of fine quality milan, trimmed with silk ribbon band embroidered in front. Colors, **$4.00 each.**

3136P Style shown on left—Tailored hat of fine quality milan, trimmed with silk ribbon band and streamers, **$4.00 each.** These hats made in the following colors: Black, Navy, White, Sand, Copen, Rose, Khaki, Cherry Burnt.

"Nymco"

The only Hats for Children with "Pullastic" Adjustable Lining

NEW YORK MANUFACTURING CO., 600 Broadway, New York



The Perfect Hair Remover

DeMiracle, the original sanitary liquid, requires no mixing; it is ready for instant use. Therefore cleanly, convenient and most simple to apply. It works equally well for removing hair from face, neck, arms, underarms or limbs.

Use DeMiracle just once, and if you are not convinced that it is the perfect hair remover return it to us with the DeMiracle guarantee and we will refund your money.

Three sizes: 60c, $1.00 and $2.00.

At all toilet counters, or direct from us, in plain wrapper, on receipt of price.

DeMiracle
Dept. Z-40
Park Ave. and 129th St., N. Y.

The Pullastic
ADJUSTABLE HAT LINING

"YES, the 'Pullastic' Lining helps my hat to do what hat pins, and other 'stay-on' aids cannot do. It keeps my hat always perfectly and comfortably fitted to my head."

What wouldn't you give to be able to use any hat that is becoming to you and have it a *perfect fit.* "Pullastic" does just this—"Makes any hat fit any head comfortably."

Just try "Pullastic" in *one* hat and you will want it inserted in all your hats.

Ask for hats lined with "Pullastic" or buy the separate linings. Just a minute's work to tack them in yourself. 25c for Mercerized Sateen to 50c for Taffeta Silk in Black or White.

THE PULLASTIC CO. *of* AMERICA, *Inc.*
49 East 21st Street **New York City**

PARIS creates not only beauty's adornments, but beauty itself. For thirty years, Dr. Dys has combined science and art for the beautification of Parisiennes and the great ladies of Europe. His methods are employed at the *Salon de Jeunesse.* Below are a few of

"Les Produits Esthétiques du Dr. Dys"

CRÈME DE BEAUTÉ—Once you have tried this, you will never be without it. Both a day-cream and a skin food, it prevents roughness, firms the tissues, fills out wrinkles and banishes the age-betraying lines back of ears and under chin. $1.50, $3.50.

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Exclusive Designers *for* STOUT WOMEN

Distinctive apparel, designed exclusively for women who require extra sizes—this is Lane Bryant's specialty. Our designers are trained in this exclusive art, and they produce charming models that insure becomingness and reduce the apparent size.

Sizes 39 to 56 Bust

Extra sizes are an *after* thought with most houses—they are Lane Bryant's *first* thought.

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Dresses	39.75 to 175.00
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Readily obtainable the world over in the original package. Readily available as an emergency dressing for wounds.

To allay inflammation
To prevent infection
To promote healing

To use as an antiseptic wash in the care of the throat, mouth and teeth, and as a douche or lotion in matters of personal hygiene.

Manufactured only by
Lambert Pharmacal Co., St. Louis, Mo., U. S. A.

"MORE THAN A LITTLE BETTER"

CRESCA

COMING! The ships will soon be coming in! And stowed away in their spacious holds will be case after case of those delectable Cresca table dainties from lands overseas. Perhaps you despaired of their ever coming. But just a short while—and ask your quality grocer what Cresca dainties he has.

This land of ours is yielding some superlative products. *Right now* you will find a number of them bearing the Cresca mark, at your best store.

CRESCA QUEEN OLIVES

Firm, dusky, toothsome fruit, every one perfect in form, flavor and color—in the wide mouthed jar that permits the olives to roll out uninjured. It is an act of *savoir faire* to serve just one of these great luscious olives to each guest twice during the early part of a dinner or once at a luncheon.

EPICUREAN CREATIONS—recipes for a large variety of them will be sent, with name of nearest Cresca dealer, on receipt of 2-cent stamp.

CRESCA DELICACIES
343 Greenwich St., New York

Model your figure with a

Model

TRADE MARK REG. U.S. PAT. OFF.

brassière

THE Favorite of Fashion is the Bandeau Brassiere, and the favorite of the Woman of Fashion is the Model Bandeau, and this is why:

It supports bust and back firmly, yet flexibly; it fits every slope and curve smoothly; it disguises the ugly corset ridge completely; it adorns the figure richly, be the material sumptuous Silk or simple Cotton—50c to $3.00.

Therefore, look for the name, Model, on every Bandeau Brassiere you buy.

Regular Brassieres

50c to $10.00 in Every Shape and Fastening

Illustrated Style Book Sent Free

Model Brassière Co.

DEPT. "A"

200 FIFTH AVENUE, NEW YORK

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Ask for **Phipps Hats**

Special:

A Special Phipps Fashion Service is *New York's Smartest* Hat-of-the-Week. Your dealer receives this hat every week—ask to see "the" smartest hat seen in New York this week.

ALLURE!

Large black piping hat, upper facing of Alice blue Georgette Crepe—Blue ostrich band around the crown.

TAILORED HATS · PHIPPS · LONDON PARIS NEW YORK

C. M. PHIPPS, Inc.

29-37 WEST 38th STREET · · NEW YORK

The Arch Preserver Shoe

HERE is a shoe that *preserves* all the natural beauty of the foot; *preserves* the high sweeping arch you were born with; *preserves* the light, youthful spring of your step.

The ARCH PRESERVER SHOE is different—a shoe that *comes up* and *stays up* to the foot arch.

The new "last" modeling—the wonderful new method of construction and the scientific system of fitting, insure sound feet against broken arches and assist in restoring health and comfort to unhappy feet.

The whole story of this unusual shoe—the reasons why it has brought comfort, happiness, foot-efficiency and graceful carriage to hundreds of thousands of women cannot be told in limited space.

So we have put this very interesting story in a little book. Every active woman will want to read it to the last line. It is especially interesting to every woman having a boy or girl of her own, or who expects to have one. Mothers will be surprised to learn how much *their* shoes have to do with the weak ankles and foot troubles of their children. This booklet is free.

Ask for "The Story of Beautiful Feet"

WOMEN'S AND MISSES' ARCH PRESERVER SHOES for all purposes and every occasion. Made only by

THE SELBY SHOE COMPANY
Portsmouth, Ohio

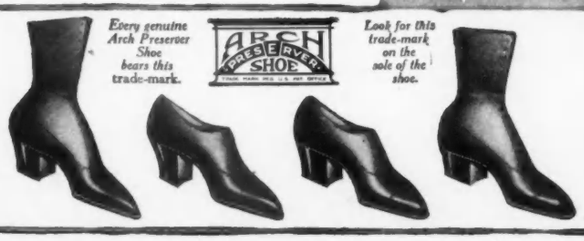
Capacity 10,000 pairs daily of women's high-grade shoes. Established 40 years.

Every genuine Arch Preserver Shoe bears this trade-mark.

ARCH PRESERVER SHOE

TRADE MARK REG. U.S. PAT. OFFICE

Look for this trade-mark on the sole of the shoe.



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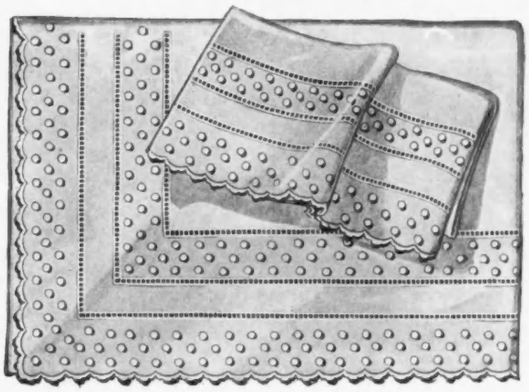
Irish Linen Manufacturers

373 Fifth Avenue, New York

FINE IMPORTED COTTON SHEETS AND PILLOW CASES, HAND EMBROIDERED AND HAND DRAWN IN OUR BELFAST WORKROOMS.



No. 1773

Sheets 72 x 108 ins. $19.25 each. 90 x 108 ins. $24.25 each
Pillow Cases 22 x 36 ins. $5.00 each

All Goods sent Carriage Free throughout the U. S. A.
Purchases not approved willingly exchanged

Also at 583 Boylston St., Boston, Mass.

LONDON DUBLIN BELFAST MELBOURNE

Diamond Wedding or Guard Rings

No. 5101 Half circlet ... $100.00
(12 diamonds)

No. 5102 Circlet of diamonds, (22 diamonds) $150.00

No. 5401 Half circlet ... $150.00
(12 diamonds)

No. 5402 Circlet of diamonds, (22 diamonds) $225.00

These diamond rings are made of platinum, with finely carved scrolls on the sides, and set with full cut diamonds of superior quality. Sent anywhere on receipt of price. When ordering state finger size.

Theodore A. Kohn & Son
Diamonds
The finer grades only
321 Fifth Avenue
at 32nd Street
New York

Chinese antique study, woven entirely in one piece.

BENGAL-ORIENTAL RUGS

(Reproductions)

It has taken many years to reach the perfection which marks the Bengal-Oriental rug as the final word in Oriental rug reproduction.

In the weaving by hand and loom a soft, pliable fabric has been produced that is luxury itself to walk upon. In order to catch the wonderful atmosphere of the Orient both in design and color, from twenty to thirty graduated shades are used so that the most minute details of our Oriental studies are reproduced with startling fidelity. These rugs are made in America. If our looms were in the Orient it would not be necessary to use the word *reproduction* in connection with Bengal rugs.

The price of Bengal-Oriental rugs is from one-third to one-fourth the cost of the studies from which they are made — in fact, the fairness of price will be a revelation to you.

Many discriminating merchants are displaying Bengal-Oriental rugs.

The name of the merchant in your city selling these rugs sent upon request.

Color prints may be had upon application

JAMES M. SHOEMAKER CO., INC.
16-22 West 39th Street at Fifth Avenue :: :: New York

TILL DEATH DO US PART

He doesn't say much—this one-man dog with the rough-cut jaw and the sombre eyes—but when he does, he's so eternally *convincing*.

If you've never had an Airedale put his nose on your knee and tell you you've never made a mistake in your life, and you couldn't if you wanted to—and he loves you clear to the final gasp in his body, so help him the Judge of the Last Great Dogshow—

You've missed it.

But it isn't too late for the Great Adventure.

The Vanity Fair Dog Mart

arranges these little affairs every day of its joyful life. And—marvel of marvels—the Airedale is one of the most reasonably priced adventures in the market. If you've given your heart to some other dog—and yet not met him—run your eye down this list.

Free Information Coupon—Does Not Obligate You to Buy

VANITY FAIR DOG MART
19 West 44th St., New York

You're right. I do need a dog to make me take myself seriously. I've marked the sort that interests me. Of course I mayn't come to the chequing point—I'm just considering.

Terriers
..Scottish
..West Highland
..Cairn
..Sealyham
..Irish
..Wirehaired fox
..Smoothhaired fox
..Bull
..Boston bull
..Welsh
..Yorkshire
..Maltese

Spaniels
..Cocker
..Water
..King Charles
..Japanese

Watch Dogs
..Shepherd (police)
..Great Dane
..Collie
..English bulldog
..Airedale
..Chow

Toy dogs
..Peke
..Pom
..Poodle
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..Russian wolfhound
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V-3-15-'19

MATERNITY

Clothes that conceal the condition, always hang evenly, and expand as required, are essential to the comfort, health and contentment of prospective mothers. They permit a normal social life and healthful pleasures when awkward makeshifts keep a woman moping at home.

Lane Bryant has equipped hundreds of thousands of mothers-to-be with this special apparel. Every garment is fashionable, the designs skillfully avoiding any maternity look. Expand automatically. Require no alterations and allow the garment to be worn again with perfect satisfaction after the baby arrives.

New Spring Styles

COATS $19.75 to $165.00
DRESSES 17.85 to 135.00
SUITS 22.75 to 67.75
WAISTS 3.95 to 24.75
SKIRTS 6.95 to 19.85
CORSETS 3.95 to 12.50

Everything for Baby

From the simplest slip to the most elaborate layette.

Write To-Day

If impossible to visit our stores in New York, Chicago, San Francisco, Detroit or Washington, write for Style Book. Address Dept. V8.

Style Book FREE

Lane Bryant
21-23 W. 38th St. N. Y

"VIYELLA" (Reg'd)

FLANNEL
DOES NOT SHRINK

Finest English fabric in lovely shades—the most popular material in England for Shirts, Blouses, Sleeping Garments, Frocks, Skirts, Bathrobes, Baby Clothes.

Look for the name "VIYELLA" on selvage and labels
AT ALL GOOD STORES

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Do you know that VOGUE'S Shopping Service and School Directory are maintained for the benefit of every VOGUE reader?

VOGUE is a great institution of helpfulness as well as an attractive magazine. Its efficient service departments are always at your disposal, and you are cordially invited to make use of them.

VOGUE
19 West 44th St. New York City

MAXON'S

is one of those unusual, atmospheric shops which have made New York famous. Here, amid surroundings of quiet but unique charm, a woman finds every New York and Paris model of note, shown in a delightful one-of-a-kind profusion. Our motto:—

"Two Unusual Costumes at the Usual Price of One"

becomes a fascinating reality to more and more women each season. We invite you to see the lovely Spring inspirations in Gowns, Wraps, Suits and Sport Things. We shall explain to you how such exquisite styles, developed in such superb fabrics, can be sold at actually below cost of production.

MAXON MODEL GOWNS

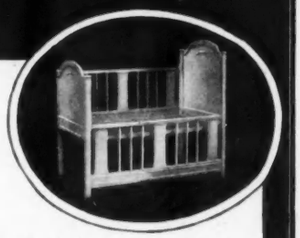
Established 1899 — 1587 Broadway at 48 St — One flight up

NEW YORK

MOSSE CHILDREN'S APPAREL FOR THE SPRING REFLECTS THE CHARM OF THE SEASON

MOSSE INCORPORATED
19 WEST 45TH ST
NEW YORK

A BABY CRIB in Beautiful Sheraton Design



Have you ever longed for something really artistic in the way of a crib for baby? Then you will be delighted with this new and distinctive design. Its shapely panels, dainty decorations and perfect designing, make it an ideal nursery piece. And its sturdy construction adds the essential which gives every mother pride in its possession.

The crib is just the right size. Our regular drop side feature consists of a button underneath the crib which automatically drops the side, sliding it down a groove so that the top is just even with the mattress. Every crib is equipped with diamond link wire springs and finished in white ivory or grey enamel with decorations in appropriate colors.

Happi-Tyme Nursery Furniture is a complete line of cleverly designed nursery furniture—everything for the child's room from bassinet days to 'teens.

Write for our free booklet and name of the Happi-Tyme Dealer in your town.

URBANA FURNITURE CO., 23 Beech St., Urbana, Ohio

HAPPI-TYME NURSERY FURNITURE

Boots and Oxfords

In the wider width toe for general wear

Tan Grain Lace Boot $15.00
Black Russia Lace Boot $12.00
Black Russia Oxford — $11.00
Tan Russia Oxford — $11.00

J&J SLATER
415 Fifth Avenue
New York City

Ruth Roland *one of Pathe's stars, says:* *"By all means use SULFO SOLUTION for superfluous hairs."*

Superfluous Hairs

RUTH ROLAND says, "removing superfluous hairs by means of Sulfo Solution now becomes a toilet pleasure instead of a dread." You may now *dissolve away* superfluous hairs and remove them by a swish of the finger. Simply moisten the hairs with

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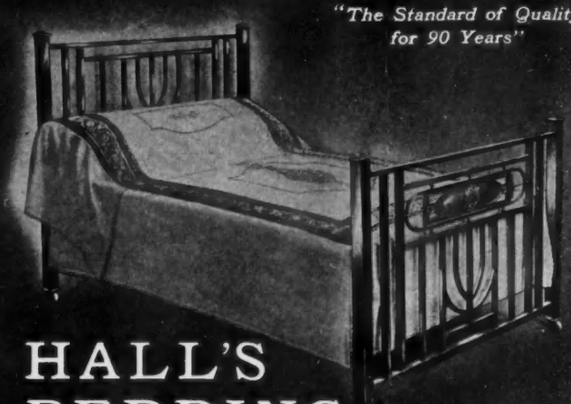

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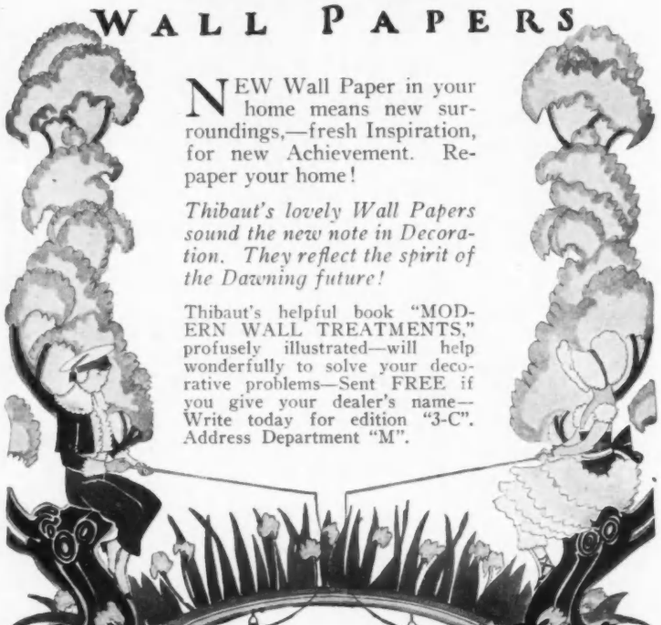

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